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E. KRUISINGA and R. W. ZANDVOORT.

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A Guide to English Studies.

Introduction.

When we attempt to provide a Guide to English Studies the first question to be answered is what is meant by the word *Studies* here. Such a definition may be natural at the beginning of every branch of learning; it is unavoidable in our case. For the word is quite modern, so modern, indeed, that it has been misunderstood by leading students of English. When our periodical was founded, six years ago, a German professor, expressing his best wishes for our success, suggested that the name was a translation of the well-known German *Englische Studien*. Now, if I were to translate the name of the German periodical, I should perhaps take *Studies in English*, but certainly not *English Studies*. The German equivalent for the latter would be: *Englische philologie*. It would seem simpler to use the same word, *philology*, in English. Unfortunately, the word *philology* has assumed in English a meaning that is widely different from its continental, and, it may be added, historically most justifiable, meaning: to an English mind philology suggests the study of language on its scientific or at least non-practical side. I may note in passing that the restriction of the meaning of the English word *philology* is parallel to that of the English word *science*, which is practically exclusively used in the meaning of 'natural science,' so that a doctor of science in an English university means a doctor of the physical and chemical sciences.

What is understood by the term *English Studies* has been defined with the authority of official England by a Committee appointed to report to the English Government on the position of modern languages in the educational system of Great Britain. This report, which appeared in 1918 (His Majesty's Stationary Office), gives the following definition: "We shall use the term 'Modern Studies' to signify all those studies (historical, economic, literary, critical, philological, and other) which are directly approached through modern foreign languages. 'Modern Studies' are thus the study of modern peoples in any and every aspect of their national life, of which the languages are an instrument as necessary as hands, and feet, and heart, and head." It may be useful to add what follows, although it hardly belongs to the definition: "The term may sometimes be used in this Report for the study of one or more languages without consideration of ulterior aims, but it is well to remember that the study of languages is, except for the philologist, always a means and never an end in itself."

Whatever may be urged against this definition, it has two great merits: it is clear, and it takes account of the real facts. But it must be clearly understood that when we speak of 'the facts,' we mean the facts with reference to the practice of 'modern studies' in England. Students of French or of German may find it difficult to mention names of English scholars in their subject, but when a name occurs to them, it will undoubtedly be the name of a man who is interested in the literature or in the history of the foreign nation, or in both. The study of the foreign language is in practically all cases left to the 'philologist,' i.e. to those curious foreign creatures who

find an interest in this subject, which seems the last subject to appeal to an English mind.

Valuable though the definition of the English report may be, or really is, it seems necessary, not least on account of the English abhorrence of what they call 'philological' studies, to consider what practice and theory have taught scholars on the Continent. And it seems only fair to turn first to the branch that has had the longest experience, and has taught modern scholars how the study of a people's civilization should be organized: we refer, of course, to the study of the classics. In doing this we also follow the advice of a great scholar, who said in a speech¹⁾: ". . . ich glaube vielmehr, die gleichberechtigten aber jüngeren wissenschaften würden sich nichts vergeben, wenn sie von den erfahrungen der älteren schwester etwas mehr notiz nehmen wollten." Accordingly we turn to the famous book by Boeckh: *Encyclopaedie und Methodologie der klassischen philologie*²⁾. Boeckh first defines 'philologie', concluding: "vielmehr fällt (der begriff der philologie) mit dem der geschichte im weitesten sinne zusammen." (p. 10). Acknowledging that a further division of labour is necessary, he rejects a division according to the subjects studied (language, literature, political history, etc.), and concludes: "Eine andere beschränkung betrifft nur die äussere erscheinung des begriffes nach raum und zeit So erhält man eine antike und moderne, . . . eine römische, griechische, indische, hebräische philologie u. s. w. Eine solche teilung ist dem wesen der philologie angemessener." It is clear that Boeckh's definition is practically identical with the one of the English Committee quoted above. And, what is still more important, a look at the handbooks of classical students is sufficient to show that it is seriously attempted by these students to live up to their theory. It may be interesting for my readers if I give an outline of the division of the subject in two books intended as companions to the study of the classics, both published within the last few years, one in England, one in Germany. I refer to *A Companion to Greek Studies* edited by Leonard Whibley. Second Edition. Cambridge. 1906; and to the *Einleitung in die Altertumswissenschaft*, herausgegeben von A. Gercke und E. Norden, Teubner (in course of publication).

The English book divides the subject into eight chapters, most of which are subdivided into numerous sections. The first chapter deals with Geography, and includes sections on the fauna and flora. The second chapter is concerned with history; the third (p. 89-208) with Literature, Philosophy, and Science. The fourth chapter treats of Art (Architecture, Prehistoric Art, Sculpture, Painting, Vase Painting, Terra-cottas, Engraved Gems, Music). The fifth chapter gives an outline of Mythology and Religion; the sixth treats of Public Antiquities, subdivided into Constitutions, Law, Finance, Population, Slaves and Slavery, Colonies, Commerce and Industry, Measures and Weights, Money, War, Ships, The Calendar). The seventh chapter deals with Private Antiquities i.e. the Ritual of Birth, Marriage, and Death, Education, Books and Writing, The Position of Women, Dress, Daily Life (Town Life, Country Life, Food and Drink, Exercise, Travelling), House and Furniture, Medicine. The final chapter has the heading: Criticism and Interpretation, and deals with the following subjects: Dialects, Epigraphy, Palaeography, Textual Criticism, Metre, History of Scholarship.

It seems unnecessary to give the division of the German book mentioned above in detail; the arrangement differs in small points from the English one,

¹⁾ U. von Wilamowitz-Möllendorf, *Philologie und Schulreform*. Göttingen. 1892.

²⁾ I quote from the second edition.

but their essential similarity is evident. It opens with a *Geschichte der Philologie*, which comes last in the English book; it does not seem to treat of Geography (as the book is not complete I cannot be sure that this subject will not be treated by way of introduction to the chapter on History); on the other hand it includes a chapter on *Methodik*, and, characteristically, a very full chapter on *Sprache* (by Paul Kretschmer) running to 121 pages.

The question now presents itself if the classical example is suitable for imitation by students of modern languages. It is perhaps hardly necessary to say that the English as well as the German book referred to has been written, or is being written, by a number of scholars: the number of experts who have collaborated for the English book is no less than twenty-five: for the German book it is a little less. In the last quarter of the nineteenth century there appeared a book which tried to adapt the practice of the classical scholars to English: the *Grundriss der Englischen Philologie* by Karl Elze (1887, second edition in 1889).

Professor Elze's book seems to be almost completely forgotten now, and I do not wish to say that it is a great book; still, I think that in these days of specialization it might be a useful thing for a young scholar to go through it. The division of the book is based on Boeckh, to whose memory the book was dedicated. It begins with a *Grundlegende Einleitung*, and contains further chapters on *Hermeneutik*, *Kritik*, *Geographie*, *Geschichte*, *Privataltertümer*, *Literaturgeschichte*, *Geschichte der Sprache*, *Lexicographie*, *Grammatik*, *Stilistik*, *Metrik*. In the introduction the author discusses the question what is meant or should be meant by 'philologie', and is very indignant at English scholars who unduly limit the subject: he was ignorant of the fact that the English word 'philology' is not a synonym of the German 'philologie'. Elze had no patience either with those scholars of his own nation who restricted the subject to language and literature, although it might have been advanced in favour of this that it took account of the facts. And, although Elze begins by accepting Boeckh's definition that 'philologie' is "die erkenntniss des erkannten", i.e. the study of the whole of the civilization of a nation during a certain time, he discards several of the parts into which his exemplar had divided the subject. His reasons are various: at one time the subject must be excluded because it is no more national, at others the reason is convenience, or no reason is given at all. Thus the history of religion is excluded in this way: "Es ist an sich klar, dass in der englischen philologie die mythologie in wegfall kommt, und die moderne philologie überhaupt sich nicht mehr mit der religion zu beschäftigen hat". It is interesting to observe that the first volume of the series 'Handbuch der Englisch-Amerikanischen Kultur, herausgegeben von Wilhelm Dibelius' is entitled.... 'Religiöses und Kirchliches Leben in England' (Teubner, 1922). It is only fair to add that the chapters on Hermeneutics (Interpretation) and on Criticism contain excellent remarks, and are very instructive to many besides beginners.

The next question is what the practical experience of students of English teaches. It would be instructive to consider the history of what we may call English scholarship (in imitation of the term Classical scholarship). Unfortunately no such history has yet been written. A beginning has been made by Richard Wülker in the *Grundriss zur Geschichte der Angelsächsischen Litteratur* (Leipzig, 1885). The introductory chapter of this book gives an interesting sketch of the course of Anglosaxon Studies from the sixteenth century. A still shorter account, but of English Studies in general, is to be found in Bülbring's *Wege und Ziele der Englischen Philologie* (Groningen,

1893). Wülker's account shows that interest in Anglosaxon was awakened in England in the time of the Reformation: it was the history of the church in Anglosaxon times that interested Archbishop Parker and his helpers. It was only when the study of English was taken up by the Germans that the language began to be studied 'for its own sake', whatever that may mean. The result was that the centre of Anglosaxon studies has been shifted to Germany since the second half of the nineteenth century. And it is not only the study of the language that has become the practically exclusive domain of Continental scholars; the inevitable consequence has been that the whole field was abandoned by English scholars: for the study of Old English Literature one must now turn to Grein, for the study of Old English law the authority is Liebermann; Old English metre is taught by Sievers.

It will be clear to the reader that we accept the English definition of English Studies as including both literature and history, but refuse to relegate language to a place that may be compared to that of Metrology in the study of the Classics: Language is to us an essential part of the study. This is all the more necessary for two reasons which do not apply with equal force, partly not at all, to Englishmen: in the first place the language, to Continental students, is a foreign one even in its modern form; in the second place, students of English are almost exclusively such as intend to devote themselves to the teaching of English in schools. Both for theoretical (i. e. fundamental) and for practical reasons, therefore, we must include language.

One small point must be treated before we give the outline of our plan; it will be objected that our scheme of studies is too ambitious. No doubt, the study of English embraces much, and exacts much from its followers. But the experience of the classics has taught that it is not an impossible task to become acquainted with the language, literature, and history of two nations during a considerable period of their existence: there is no reason why it should be impossible with respect to one modern nation. It need hardly be added that what is required from the student is what may be called a general view of his subject. There is an important distinction to be made between productive and receptive scholarship. Few students will be productive, if at all, in more than one branch. Examples such as Professor Von Wilamowitz-Möllendorf, who contributed to the *Kultur der Gegenwart* a book on the literature of Ancient Greece, and another on *Staat und Gesellschaft der Griechen*, while writing a *Griechische Verskunst* and a Commentary on Pindar, apart from many other books, will naturally remain exceptions.

As was stated in the last number of volume VI of this periodical the subjects treated in this Guide will be three: Language, Literature, and History. The next number will contain the chapter on the language of the present day. We will treat of this in two sections: 1. Standard Southern English; 2. Varieties of Present English. By way of introduction to the first, it will be necessary to treat of Phonetics.

E. KRUISINGA.

The Poet of the "Familiar Style".

To-day "wit" surely is of little account, or the work of Matthew Prior who reigned throughout the Eighteenth Century as second only to Pope himself, would be better known. No longer does he receive such compliments as Cowper paid him in the following passage. "Every man conversant with verse-writing knows, and knows by painful experience, that the familiar style is of all styles the most difficult to succeed in. To make verse speak the language of prose, without being prosaic, to marshal the words of it in such an order as they might naturally fall from the lips of an extemporary speaker, yet without meanness, harmoniously, elegantly, and without seeming to displace a syllable for the sake of the rhyme, is one of the most arduous tasks a poet can undertake. He that could accomplish this task was Prior; many have imitated his excellence in this particular but the best copies have fallen far short of the original."

When Cowper wrote this he was very angry, — a most rare mood — indeed I suspect that he was never angry upon any other occasion; but he considered that now he had a good excuse, for it seemed to him that Dr. Johnson in his introduction to Prior's verse, had failed to do justice to the poet. Cowper was angry for several reasons. In the first place, as a young, gay, and leisured Templar, he himself had brightened the hours ostensibly devoted to legal studies, by writing halfpenny ballads modelled upon Prior's verses, "two or three of which" he says with natural pride 30 years afterwards, "had the honour to be popular". The effect of Prior upon Cowper's lighter verse was permanent, for in it he continued Prior's vein of humour, though with less subtlety than Prior showed at his best, while he possessed also Prior's facility in rhyme and rhythm, when writing in the "familiar style". To-day we may take Cowper's lines to Robert Lloyd, and apply them with truth to himself:

"Thou art born sole heir and single
Of dear Mat Prior's easy jingle."

Thus Cowper's interest in defending Prior was an almost personal one. Johnson had angered him in many ways in his treatment of the poet. He had cavilled at his love-verses, had suspected the sincerity of his passion, had suggested that *Alma*, one of Cowper's favourite poems was written in imitation of *Hudibras*, as it admittedly was, and finally Cowper writes, "though my memory may fail me, I do not recollect that he takes any notice of his *Solomon*; in my mind the best poem, whether we consider the subject of it, or the execution, that he ever wrote".

In addition to these crimes, Johnson had called *Henry and Emma*, dull. "There are few readers of poetry of either sex, in this country", Cowper adds, "who cannot remember how that enchanting piece has bewitched them, who do not know, that instead of finding it tedious, they have been so delighted with the romantic turn of it, as to have overlooked all its defects, and to have given it a consecrated place in their memories, without ever feeling it a burthen. I wonder almost, that, as the Bacchanals served Orpheus, the boys and girls do not tear this husky, dry commentator limb from limb, in resentment of such an injury done to their darling poet".

The gentle Cowper was obviously in a passion. Indeed he was led by this to look askance at professional critics, and after discussing their failings he says: "Can there be a stronger illustration of all that I have said, than the severity of Johnson's remarks upon Prior, I might have said the injustice?

His reputation as an author who, with much labour indeed, but with admirable success, has embellished all his poems with the most charming ease, stood unshaken till Johnson thrust his head against it".

Nevertheless Johnson was to become a defender of Prior in his turn, for Boswell tells us how when he reminded Johnson of Lord Hailes's censure of Prior for writing "those impure tales which will be the eternal opprobrium of their ingenious author", Johnson replied: "Sir, Lord Hailes has forgot. There is nothing in Prior that will excite lewdness. If Lord Hailes thinks there is, he must be more combustible than other people". "I instanced", says Boswell, "the tale of Paulo Purganti and his Wife. JOHNSON: 'Sir, there is nothing there, but that his wife wanted to be kissed when poor Paulo was out of pocket. No, Sir, Prior is a lady's book. No lady is ashamed to have it standing in her library.'" Prior's poetry, however, Johnson did not appreciate. When Mrs. Thrale tried to argue with him on the subject, he silenced her with the remark: "My dear lady, talk no more of this. Nonsense can be defended but by nonsense."

But if Johnson denied Prior his due, Cowper was too ardent in appreciation. Watts and Wesley might be at one with him in praising *Solomon*, but the modern reader cannot be blamed for neglecting such wisdom. Nor is it by his fables, the odes to William or Anne or in celebration of British victories, or by *Henry and Emma* that Prior can claim the reader's attention to-day. His great claim to recognition lies in that "familiar style" which Cowper admired and imitated. In his social verse, we find Prior at his best, and at his best he is inimitable.

Of humble parentage, the son of a joiner, Prior was born in Middlesex in 1664. He attended Westminster School until his father's death led to his being withdrawn and placed in his uncle's wineshop in London, where the Earl of Dorset found him one day, perched on a high stool behind the counter, studying Horace. This so impressed Dorset that he sent the boy back to Westminster. In 1683, Prior entered St. John's college, Cambridge, as a scholar, graduated B.A. in 1686 and two years later became a Fellow of his college. In 1690 by Dorset's influence, he entered the public service. For a time, he was secretary to the English Ambassador at the Hague. In *The Secretary*, a poem written at The Hague in 1696, he has given us a glimpse of one side of his life there. Later he was secretary to the British Embassy in Paris. In 1700 he entered Parliament as a Whig, but later joined the Tories who employed him in various political offices. Upon the fall of the Tories he was imprisoned. In 1717, after two years imprisonment he was released and lived in comfortable retirement by the help of friends and the proceeds of his poems. He died of a fever, September 18, 1721.

Prior was far from regarding himself as a professional poet. "Poetry", he says in his *Essay upon Learning*, "which by the bent of my mind might have become the business of my life, was by the happiness of my education only the amusement of it". And in the Preface to his *Poems* he wrote explaining that they were "the product of his leisure hours, who had business enough upon his hands, and was only a poet by accident".

Professional or dilettante, at any rate Prior makes his lighter verses the expression of a pleasing personality. There is something strangely winsome about this man with his curious mixture of the courtier, the bohemian and the philosopher, as he comes boisterously striding and singing along the road.

Ladies of course inspire many of his most characteristic verses. He was by no means particular about the characters or social position of his feminine friends, and rumour asserts that he would often steal away from a distin-

guished company to spend an hour with humble folk in an alehouse. He is no miser in love; his heart is large enough to hold many. If Cloe or Euphelia turn jealous, he will placate them with a dainty metrical excuse which deceives no one:

"What nymph should I admire, or trust,
But Cloe beauteous, Cloe just?"

he demands of Lisetta with innocent surprise. And Lisetta replies:

"Sure Cloe just, and Cloe fair,
Deserves to be your only care;
But when you and she to-day
Far into the wood did stray,
And I happened to pass by,
Which way did you cast your eye?"

Cloe, not without reason is occasionally jealous, and in some of his best verses, Prior tries to reassure her.

"To be vext at a trifle or two that I writ,
Your judgment at once and my passion you wrong;
You take that for fact which will scarce be found wit:
Odds life! must one swear to the truth of a song?"

What I speak my fair Cloe, and what I write, shows
The difference there is betwixt Nature and Art:
I court others in verse; but I love thee in prose:
And they have my whimsies; but thou hast my heart.

The god of us verse-men (you know, Child) the sun,
How after his journeys, he sets up his rest:
If at morning o'er earth 'tis his fancy to run,
At night he reclines on his Thetis's breast.

So when I am wearied with wandering all day,
To thee, my delight, in the evening I come:
No matter what beauties I saw in my way;
They were but my visits, but thou art my home."

Nor are we surprised to find Prior writing delightful verses of childhood; for beneath his robust and at times vulgar bohemianism, there lie qualities of imaginative sympathy and delicacy of feeling, sensitive as a woman's. His exquisite verses *To a Child of Quality*, reveal that almost wistful humour which is one of the chief elements in Prior's charm. The poem is the characteristically whimsical expression of love for a little girl, five years old.

"Nor quality nor reputation,
Forbid me yet my flame to tell;
Dear five-year-old befriends my passion,
And I may write till she can spell.

For while she makes her silkworms' beds
With all the tender things I swear,
Whilst all the house my passion reads
In papers round her baby's¹⁾ hair:

She may receive and own my flame,
For though the strictest prudes should know it,
She'll pass for a most virtuous dame,
And I for an unhappy poet.

For as our different ages move,
'Tis so ordained, (would Fate but mend it!)
That I shall be past making love,
When she begins to comprehend it."

¹⁾ baby's = doll's.

Prior can strike a deeper note when he pleases. He is no buffoon, and when the underlying melancholy of his temperament speaks out, his verses take a wider range.

"If we see right, we see our woes:
Then what avails it to have eyes?
From ignorance our comfort flows:
The only wretched are the wise."

The smile upon his lips sometimes fades, revealing the bitterness of heart it too often conceals. Gay as he is in life's sunlight, he never forgets that a sunless night awaits him.

"The ancient Sage who did so long maintain
That bodies die, but souls return again,
With all the births and deaths he had in store,
Went out Pythagoras, and came no more."

That is a remarkably close anticipation too, both in form and spirit, of Fitzgerald's *Rubaiyat of Omar Khayyam*:

"Myself when young did eagerly frequent
Doctor and Saint and heard great Argument
About it and about; but evermore
Came out by the same door as in I went."

At times his favourite refrain of *Carpe diem* sounds somewhat feverishly in his verses. Nor must we forget the stanza which found its way to the heart of Sir Walter Scott:

"The man in graver tragic known,
(Though his best part long since was done,)
Still on the stage desires to tarry:
And he who played the Harlequin,
After the jest still loads the scene,
Unwilling to retire, though weary."

Prior's underlying melancholy is but the reflex of his passion for life. Life in all its forms, at whatever cost, he would have. The negation of life, contemplation divorced from action, he could not endure, and this side of his character too, finds expression in his verses. He writes with genial scorn of "sauntering Jack and idle Joan":

"Nor good, nor bad, nor fools, nor wise,
They would not learn nor could advise:
Without love, hatred, joy or fear,
They led, — a kind of — as it were:
Nor wished, nor cared, nor laughed, nor cried;
And so they lived; and so they died."

Prior did not intend to make his own life "a kind of — as it were". Like his heroine *Jinny the Just*, who:

"read and accounted and paid and abated,
Eat and drank, played and worked, laughed and cried, loved and hated,
As answered the end of her being created,"

he preferred action to repose.

This intense vitality, this love of life for its own sake, infects Prior's verses. The mingling of his whimsical humour, so delicate beneath its superficial coarseness, with that everpresent undertone of sadness, gives to his best verse the quality of life itself with its intermingling of laughter and tears. The following passage from his poem *Down Hall*, a passage which I remember once hearing Mr. Masfield praise highly, presents in a des-

cription of a night's sojourn made by the poet and a friend at a small country inn, all the vicissitude and variety of the world.

'Into an old inn did this equipage roll,
At a town they call Hodson, the sign of the Bull,
Near a nymph with an urn that divides the highway,
And into a puddle throws mother ¹⁾ of tea.

'Come here, my sweet landlady, pray how d'ye do?
Where is Cicely so cleanly, and Prudence and Sue?
And where is the widow that dwelt here below?
And the ostler that sung about eight years ago?

'And where is your sister so mild and so dear?
Whose voice to her maids like a trumpet was clear.'
'By my troth!' she replies, 'you grow younger, I think:
And pray Sir, what wine does the gentleman drink?

'Why now let me die Sir, or live upon trust,
If I know to which question to answer you first:
Why things since I saw you most strangely have varied,
The ostler is hanged, and the widow is married.

'And Prue left a child for the parish to nurse;
And Cicely went off with a gentleman's purse;
And as to my sister, so mild and so dear,
She has lain in the churchyard full many a year.'

'Well peace to her ashes! what signifies grief?
She roasted red veal, and she powdered ²⁾ lean beef:
Full nicely she knew to cook up a fine dish;
For tough were her pullets and tender her fish.'

'For that matter, Sir, be you 'squire, knight or lord,
I'll give you whate'er a good inn can afford:
I should look on myself as unhappily sped,
Did I yield to a sister, or living or dead.

'Of mutton a delicate neck and a breast
Shall swim in the water in which they were drest;
And, because you great folks are with rarities taken,
Addle-eggs shall be next course, tossed up with rank bacon.'

Then supper was served, and the sheets they were laid:
And Morley most lovingly whispered the maid.
The maid! was she handsome? why truly so-so.
But what Morley whispered we never shall know.

Then up rose these heroes as brisk as the sun,
And their horses, like his, were prepared to run.
Now when in the morning Matt. asked for the score,
John kindly had paid it the evening before.

Their breakfast so warm to be sure they did eat,
A custom in travellers mighty discreet;
And thus with great friendship and glee they went on,
To find out the place you shall hear of anon.

Into this small eighteenth-century inn, Prior has compressed the whole of life. Here are its mingled pathos and humour, its gaiety and sorrow, its unconscious ironies. In the cantering anapaests that sweep the travellers along, we seem to hear the beating of the rhythm of life itself. Through all there is the sense of this headlong flight that stays not for the remarried

¹⁾ in 18th century = *dregs* of a liquid.

²⁾ *powdered beef* = salted beef.

widow, the hanged ostler, the deserted child, or the "mild and dear" sister who lies sleeping in the churchyard, remote from the tumult of life. Here too are all the important, insignificant things, good food and drink, the roughness and realism of human existence; and in that whispered colloquy with the maid, is the hint of life's endlessly repeated cycles — some day there may be another story like Prue's to tell. A night of sound slumber, a hearty breakfast, a little act of friendship, and then amidst flying dust-clouds and the grinding of chariot wheels, the travellers pass on.

This same spirit naturally finds expression in the memorial verses which Prior, after the fashion of his time, wrote in anticipation of his own death. In these the poet, with a kindly cynicism that is all his own, laughs at the uncertainty of human life.

For My Own Monument.

As doctors give physic by way of prevention,
Matt, alive and in health, of his tombstone took care;
For delays are unsafe, and his pious intention,
May haply be never fulfilled by his heir.

Then take Matt's word for it, the sculptor is paid,
That the figure is fine, pray believe your own eye;
Yet credit but lightly what more may be said,
For we flatter ourselves, and teach marble to lie.

Yet counting as far as to fifty his years,
His virtue and vice were as other men's are;
High hopes he conceived, and he smothered great fears,
In life party-coloured, half pleasure, half care.

Nor to business a drudge, nor to faction a slave,
He strove to make interest and freedom agree;
In public employments industrious and grave,
And alone with his friends, lord, how merry was he!

Now in equipage stately, now humbly on foot,
Both fortunes he tried, but to neither would trust;
And whirled in the round, as the wheel turned about,
He found riches had wings, and knew man was but dust.

This verse little polished, though mighty sincere,
Sets neither his titles nor merit to view;
It says that his relics collected lie here,
And no mortal yet knows too if this may be true.

Fierce robbers there are that infest the highway,
So Matt. may be killed, and his bones never found;
False witness at court, and fierce tempests at sea,
So Matt. may yet chance to be hanged, or be drowned.

If his bones lie in earth, roll in sea, fly in air,
To Fate we must yield, and the thing is the same,
And if passing thou giv'st him a smile or a tear,
He cares not — yet prithee be kind to his fame.

Cowper surely had every right to be angry.

London.

OSWALD DOUGHTY.

Saint Joan.

The appearance of the latest Shaw play has marked a turn in the tide of criticism. Those who till now looked on the author as a sociologist, or a moralist, or a philosopher, or a wit, or a buffoon, anything in fact except a dramatist, have changed their views and more than one critic of note has called *Saint Joan* the greatest play of the century. Discordant voices in this chorus of universal praise have to my knowledge not been heard, not at least from critics whose voice counts for anything. I think it is as well not to lose our heads over this sudden change, and I sincerely hope that Mr. Shaw will not do so either. Joan herself utters a warning word in the epilogue, when she cries out: "Woe unto me when all men praise me." And though Mr. Shaw may be well considered the last person on earth who is likely to lose his head over anything — during the war he was one of the very few Englishmen who were not mentally disturbed by it — a letter in "The Observer" of November 2nd shows that success may mount even to his exceptionally level head.

St. Joan a new departure?

Let us first see in how far *Saint Joan* marks a new departure in his dramatic career, in how far Shaw's art, as Mr. Van Kranendonk puts it in his book on English Literature since 1880, enters on a new phase.

In the preface to *Back to Methuselah* Shaw says that his powers are waning, and that some of the old brilliance has gone; but he utters the hope that this may make it easier for people to see what he is trying to get at.

On the whole, there has not yet been a better critic of Shaw's work than Shaw himself. No finer criticism on *Saint Joan* could be written than by taking scattered sentences from the pages of the preface to this play and combining them into some sort of a whole. Such criticism would show all its strong points and most of its weaknesses. In the above-quoted lines, which hold good for the present play as well as for that to which they were prefixed, there is more truth in fewer words than has been contained in any other criticism of the play that has come under my notice.

Some of the brilliance, in particular the verbal brilliance of the dialogue, has undoubtedly gone. And it is equally sure that the author's purpose is all the more apparent by its disappearance. In a way this is a gain, although many of his admirers will continue to remember gratefully the keen delight which his sparkling dialogue, the sudden turns of his agile mind on a situation, and the surprising paradoxes afforded them in his earlier plays.

Somewhere Shaw has said that he prefers the earlier quartets of Beethoven to the later ones. It seems allowable to draw a parallel between these and Shaw's plays of different periods. There is greater compactness and deeper thought in the later works, more fluency, polish and clarity in the earlier. The new phase of which Mr. Van Kranendonk speaks set in already with *Heartbreak House*, continued through the *Methuselah* cycle and culminated in *St. Joan*. There is less cleverness but perhaps more wisdom in the later plays, although in this respect the earlier ones may have been underrated by the disturbing effect on the reader's mind of their external glitter.

In one thing there is fortunately no change, and that is in the wonderful quality of the language. The longer passages, say, for instance, the inquisitor's speech in the last act, are amongst the most perfect examples of well-balanced, lucid English prose that modern literature has given us. The author's amazingly clear and orderly method of thinking, combined with a sensitive ear for the beauties of rhythm, must be held to have mainly contributed to this feature of his work.

The historical aspect of the play.

The chief quality on which the merits of *Saint Joan* will depend in after-time is its historical value. In the preface it is made abundantly clear, if such should not appear from the play itself, that Shaw's main purpose in writing *Saint Joan* was to shed a more truthful light on the history of the Maid than his predecessors had done. This, in itself, marks no new departure in his dramatic career. The search for truth is the keynote of all his writings and, secondly, history is for Shaw not a thing of the past, but a part in the world's existence that is intimately linked up with the present. I cannot think of any other writer to whom the distance between past and present seems so negligible. Besides, since *Back to Methuselah*, Mr. Shaw has become so accustomed to traversing æons, that a mere lapse of five centuries must seem to him no more than a fleeting moment. The events that happened in the fifteenth century round the figure of his heroine are only manifestations of powers which are still at work in society, be it under different names. The conflict between various modes of thought in the Middle Ages we still see raging in our midst, with the same results. This time the author has seized on a theme which is not of temporary interest, like that of marriage laws or housing problems, but of lasting importance, because the mental struggle which constitutes it is itself permanent. This, according to most critics, enhances its value, and it certainly will retain for it a measure of popularity which is denied to other plays, whose theme has been rendered less easy of approach by the progress of time.

The happenings in *Saint Joan* are still going on before our eyes. The struggle between the individual mind and the mind of a group, between secular and religious powers and between feeling and conviction are still being waged in our midst. The inability to get away from a point of view which one's own interests and that of one's group force one to regard as the only right one, and the twofold tragedy which is its outcome, played a part in the Maid's life as it still does in those of modern people, heroes or otherwise, but victims all. With a touch of Swiftian fierceness Shaw is even prepared to maintain that by a present-day tribunal Joan would have been less fairly and no more leniently dealt with than at the hands of Cauchon.

To defend the judges of Joan from the slanderous attacks of partiality and blood-thirstiness to which the narrow minds of succeeding ages have exposed them, is one of the tasks that Shaw set himself to accomplish in writing his play. To strip the figure of Joan of the sickly romanticism that has clung to her ever since the burning is another. The former of these tasks was one that considerably helped to heighten the dramatic effect, since, as I have hinted already, it contributed to the tragedy in making the judges appear as pitiable as the condemned. The pathos of their position, which seems to have escaped many critics, is almost as unbearably poignant as the despair of Joan, and is most beautifully depicted in the person of

brother Martin. In his case, it must be admitted, there is added to a tragic inability to rid himself of dogma, a struggle between feeling and conviction.

The other task, that of stripping the legendary Joan of untruthful romance, was less in accordance with tragic than with comic treatment of his theme. The method employed successfully in taking Napoleon or even the early Christians down from their false pedestals, might easily have proved disastrous when applied to the heroine of a tragedy. To make her into something of a boss — the word is Shaw's own — might easily have spoilt the tragic possibilities. That it has not done so is partly owing to the historical fact that Joan of Arc, even without any romantic trappings on her, still remains a noble and dignified figure, partly to the skill and tact — a quality for which Mr. Shaw is not often given credit — with which the theme has been handled.

In dwelling on the treatment by the author of his historical material, one is tempted to ask why certain episodes in the Maid's life were not exploited to greater advantage. Joan's bullying of La Hire, for instance, her masterful efforts at converting him to the ways of piety contain matter for humorous relief which might have easily been put in without detriment to the serious trend of the play. Seeing that Shaw has followed Shakespeare's example in taking liberties with historical accuracy on minor points for purposes of dramatic effect, one could also wish that one of Joan's replies to her ecclesiastical interrogator on an occasion previous to her final trial, had been introduced into the sixth scene. When Séguin, in his Limousin dialect, queried the Maid whether the French her Voices spoke was good French, and better than her own, she is reported by Mark Twain (*Personal Recollections of Joan of Arc*, London, 1907, p. 120) to have answered: 'As to that, I — I believe I cannot say...' Then she added, almost as if she were saying it to herself, 'Still, it was an improvement on yours'.

It may seem presumptuous and, perhaps, futile on the part of the critic to suggest improvements to the author, but I am afraid they will have to stand as an unavoidable concomitant to praise for what has been put in and censure on what had better been left out. Besides, Mr. Shaw has on many occasions told Shakespeare what he should have done — my suggestions are, at least, less overdue than his.

The scene in which Shaw as a historical dramatist rises to his greatest height, is that in which Cauchon and the Earl of Warwick discuss the significance of the Maid's action. Their argument, demonstrating how each objects to her on similar grounds, the only difference of opinion being that prompted by their socially different positions, is an unparalleled example of dramatic interpretation of history. One cannot help being impressed by the supreme skill with which the motives of the two parties are analysed, the situation is surveyed, and their viewpoint made clear. Never before has the light of historical criticism shone with such steady brightness on the stage. In this scene one feels oneself carried away into wide and open spaces of thought, where the limitations of the human intellect would almost seem to have disappeared. It is a truly great scene.

The religious aspect.

Closely connected with the historical is the religious aspect of the play. But whereas the motives of the peerage and the clergy have been mainly subjected to historical criticism, — for, after all, those of the clergy bore little relation to religion except as a social power — it is on the figure of Joan that the author has exercised his faculty of analysing the religious mind.

The subject must have had an extraordinary attraction for Shaw. Those who think that he is indifferent or even hostile towards religion are greatly mistaken. It comes up again and again in his works. He simply cannot leave it alone. But his attitude is typically that of a Protestant. It would carry me too far to try and collect evidence for this statement, but to anyone interested in the subject I recommend the reading of Shaw's Essay "On Going to Church."

In Joan he found a fellow-believer. "Though a professed and most pious Catholic, and the projector of a Crusade against the Husites, she was in fact one of the first Protestant martyrs," we read on the very first page of the preface. Her religious independence secured for her the author's sympathy, which he is at no pains to conceal either in the play or in its preface, however fairly and objectively he states the case for her enemies. This is as it should be. If the author's sympathy for his hero is not evident throughout, be this hero saint or sinner, his play becomes wooden and lifeless and ceases to have any connection with art. Shaw's sympathy for Joan of Arc contributes to the drama what emotionality it has. He believes in her Voices as strongly as she did herself, which, again, is a very good thing, for otherwise he would have had to present her to the spectators as a crank. Her despair at the seeming betrayal of the Voices is Shaw's despair, the final victorious recovery of her faith Shaw's victory. In more than one saying that falls from his lips the author himself seems to be speaking. "I am alone on earth: I have always been alone — I will go out to the common people, and let the love in their eyes comfort me for the hate in yours . . ." Who does not recognise the personal note here? Or, again, in her words: "I am wiser now; and nobody is any the worse for being wiser." This 'consolatio philosophiae' strengthened, it will be remembered, the hero of Shaw's juvenile masterpiece *The Irrational Knot*, whose last words to his wife were: "It is impossible to be too wise, dearest." Conolly was another of Shaw's characters with whom he lovingly identified himself.

The characters in the play.

About the characterisation in *Saint Joan* little need be said, because there is not much of it. Far less, in fact, than in most of the early plays. I do not at all agree with Mr. Van Kranendonk, who says that with few exceptions Shaw's characterisation is not very convincing. I can think of at least half a dozen characters in Shaw plays, Octavius in *Man and Superman*, Gloria and her father in *You Never Can Tell*, Marchbanks in *Candida*, Lavinia in *Androcles and the Lion*, the Bishop in *Getting Married*, whose every word and deed at the moment when spoken and performed is the only possible thing we could expect from them. This inevitability of speech and action is the highest level characterisation can attain to, and Shaw has attained to it in all these figures and in a good many others. By their side we have another set of people who speak and act as people of their class invariably would do if placed in their circumstances. Such figures are John Tarlton, the Rev. Morrell, Undershaft and Ramsden. They are types, and perfect examples of types at that. If, for that reason, they are to be removed from the front rank of characters in fiction and the drama, I am afraid that a great many figures of recognised excellence will have to go with them. Lastly, it must be admitted, there are people in Shaw's plays who speak and act as no real being under any circumstances would ever have spoken

or acted. They are mere mirth-makers or mouthpieces of some view or theory, they have not, at any rate, been introduced for their own sakes.

In *Saint Joan* Cauchon, the Inquisitor and Warwick are, by Shaw's own admission in the preface, presented as saying "the things they actually would have said if they had known what they were really doing." In other words, while interpreting them to us, the author at the same time interprets them to themselves. The skill with which this is done makes the scenes in which they occur wonderfully convincing from the historical point of view, nor does the dramatic effect suffer by such a proceeding. Only, "the real Cauchon, Lemaître and Warwick could not have done this." Further than this serious indictment by the writer himself the critic need not go. He may be, however, permitted to point out that Shakespeare's method, so much scorned by Shaw, of putting on the stage "visible and human puppets, little mortal figures clanking about in plate armour or moving silently in the frocks and hoods of the order of St. Dominic," has also its advantages and has for the last four centuries continued to win approval, not only from "the comfortable and irresponsible middle classes", as Shaw would have us to believe.

Emotionalism, dignified and otherwise.

The emotional element in the play consists, as I have pointed out already, in the pathos of the conflict between Joan and the forces that drive her to her doom, with the writer's sympathy for Joan as the life-giving force underneath. He who wants more emotion than is afforded by this terrific spiritual battle should go to the cinema. On just one or two occasions Mr. Shaw attempts to instil a few extra drops into his cup, but the play would have been all the better without them. To Dunois Joan says in the fifth scene: "I'll tell you something, Jack. It is in the bells I hear my voices. Not to-day, when they all rang: that was nothing but jangling. But here in this corner, where the bells come down from heaven, and the echoes linger, or in the fields, where they come from a distance through the quiet of the countryside, my voices are in them. (*The cathedral clock chimes the quarter*) Hark! (*She becomes rapt*). Do you hear? "Dear-child-of-God": just what you said. At the half-hour they will say "Be-brave-go-on." At the three-quarters they will say "I-am-thy-Help." But it is at the hour, when the great bell goes after "God-will-save-France": it is then that St. Margaret and St. Catherine and sometimes even the blessed Michael will say things that I cannot tell beforehand."

This is cheaply rhetorical and unworthy of Joan. It is the kind of imagination with which Wordsworth endowed his "poor Susan", not that of a "Galtonic visualizer." Also it is unworthy of Mr. Shaw, who at one time sent Mrs. George, the coal-merchant's wife, into raptures that knock these twopenny halfpenny ecstasies of Joan into a cocked hat. In the trial scene we find another instance of this vain attempt to rise to lyrical beauty. Having been threatened with perpetual imprisonment, Joan is made to wail "if only I could hear the wind in the trees, the larks in the sunshine, the young lambs crying through the healthy frost, and the blessed, blessed church bells that send my angel voices floating to me on the wind." Here, again, the sentiment is manifestly false. As if anyone in great anguish would worry about the salutary effect of spring frosts!

Humour.

The humour in the play is generally confined to the surprising light thrown on a situation by the author. From what has been said about the decrease in verbal brilliance and the thinness of the characterisation, it will be easily seen that it could not be very much more than that. An example of humorous character interpretation is the king, cowardly, weak, peevish and intermittently shrewd. He presented humorous possibilities and they have been utilised to the fullest extent. The bigoted and stupid chaplain, De Stogumber, furnishes excellent comic relief in the long argument between Cauchon and the Earl of Warwick. On the whole we find that often a humorous or witty saying is made to serve the sole purpose of breaking what threatens to become too much of an intellectual strain on the audience. The purpose being so evident, we ought not to quarrel with the author when the humour is not very subtle nor the wit very brilliant. Cases in point are the frequent, but very harmless jokes at the expense of the English. The use of slang in the dialogue does not belong to the same category. Shaw has been censured for this by more than one critic, who considered it a cheap and vulgar form of humour. It is nothing of the sort. Familiar as all readers of Shaw must be with his horror of romance, it is obvious that here another attack is being levelled at the romantic convention which makes kings and saints use a kind of speech that never yet fell from the lips of any sane person. We may be pretty certain that both the Dauphin and Joan used quite a lot of slang in their everyday conversation. Not being acquainted with fifteenth century familiarities in speech, the author was therefore true to his general plan of historical life-likeness in putting into their mouths, as the next best thing, colloquial turns of to-day. For Joan's archaic provincialisms such as 'be that Queen?' or her addressing the Dauphin as 'Charlie' I can find neither historical nor aesthetical justification.

Dramatic effect.

As regards the conduct of the plot, the fact that although the elements of conflict, culmination and catastrophe are all there, the drama is put before us in a series of almost static pictures, robs it of the dramatic effectiveness of some of the author's earlier plays. This circumstance, added to the abnormal length, makes a stage performance of *Saint Joan* a test of endurance, and heavily taxes the patience of the spectator. It may be argued that the same can be said of *Hamlet*, and that in this very play a scathing answer to such an objection is to be found in the prince's rebuff to old Polonius: "it shall to the barber's with your beard." But on the other hand, some scenes might reasonably be cut down without great loss. The first scene, with its superb opening sentence, contains a good deal, especially in the discussion between the squire and the steward, that is neither very funny nor essential to the right understanding of the situation. The humorous stroke that rounds off this scene, as well as the truly impressive ending of the second scene are shining instances of that fine eye for dramatic effect that we have come to admire so much in other Shaw plays. (Cf. the ending of Act I of *You Never Can Tell*, or Act II of *Man and Superman*). The third scene misses fire somehow. The changing-of-the-wind motif is not very convincing after the display of supernatural gifts in the previous scene. And the poetic atmosphere which is aimed at by the rhyming efforts of Dunois and the childish delight of both the boy and the warrior at the beauty of the kingfisher is not altogether "put across."

The end is a feeble and therefore dramatically ineffectual repetition of the end of scene II. The marvellous fourth scene has already been discussed. The scene in the ambulatory of the Rheims cathedral beautifully prepares us for the catastrophe by showing the increasing reluctance of the secular and spiritual powers to grant the Maid further support. The trial scene is superb from every point of view. A tragic intensity is attained by the slow and ruthless development of the situation. The gradual breaking down of Joan's defence under the hostile opposition of cynical worldliness, bigoted zeal, malicious envy, and a fair- but narrow-minded attitude on the part of the Church constitutes a spectacle of beauty, power and pathos. The temporary recantation is worked in with great effect and the scene after the catastrophe, when Joan has been led away from the stage, is again a fine example of superior dramatic craftsmanship. The startling admission of the Inquisitor that he considers the Maid quite innocent, the few hostile words between Warwick and Cauchon, the hysterical collapse of the chaplain, and the sorrowful account of Joan's last moments given by Ladvenu, the one man who had actually felt the beauty of her personality, the grim appearance of the executioner and the final words of Warwick, expressing his doubt as to whether her enemies have now finished with her for ever, are not at all in the nature of an anti-climax, but even heighten the significance of the scene that has just been enacted. Unfortunately the author was at this point not content with throwing out the hint that the history of Joan does not end here. Although in the last part of his scene he has abundantly and forcefully demonstrated how strong and widely ramified the effect of the execution will be on those who were concerned with it in any way, he sets himself to answer fully and in detail the question raised by the Earl of Warwick: Shall we have heard the last of her? For the purpose of answering that question the epilogue was written.

The epilogue.

Is this epilogue needed? Let us see what the author himself has to say about it in the preface. "As to the epilogue, I could hardly be expected to stultify myself by implying that Joan's history in the world ended unhappily with her execution, instead of beginning there. It was necessary by hook or crook to shew the canonized Joan as well as the incinerated one; for many a woman has got herself burnt by carelessly whisking a muslin skirt into the drawing-room fireplace, but getting canonized is a different matter, and a more important one!"

That the history of Joan only began with her execution, is true in so far as her influence on the history of France is concerned. Shakespeare also showed the influence that Caesar exerted after his murder, to make it clear that although Caesar had passed away, Caesarism had not. If the author had been content to make this point clear with regard to Joan in the same way, there would have been nothing to object to in his procedure. Before we go on to find out if Shaw's epilogue bears comparison with the last acts of *Julius Caesar*, let us not overlook the admission that the canonization has been brought in 'by hook or crook'. The fact that it is announced by a gentleman in a frock coat and a top hat, who argues the propriety of his dress with a fifteenth century audience, fully justifies the phrase 'by hook or crook', and we shall say no more about it. Also we would point out that the whole announcement occupies no more than about one-tenth of the epilogue, so that if the canonization was the real purpose for which it was written, the epilogue is sadly disproportioned. The greater

part, however, is taken up not by the canonization but by the reversal of the verdict which took place twenty-five years after the execution. This reversal, says the author in the preface, was as corrupt as the contrary proceeding applied to Cromwell by our Restoration reactionaries (p. XXXV). The trial of her judges was "more unfair than their trial of her." Elsewhere the attempts of posterity to make amends for her execution are called "a comedy." (p. L). What good can the presentment of this rehabilitation on the stage then achieve in the way of modifying or even completing our final impression of the Maid's personality? It produced, says Shaw, "a mass of sincere testimony as to Joan's engaging personal character," (p. XXXV) and, on p. IX, "the rehabilitation of 1456, corrupt job as it was, really did produce evidence enough to satisfy all reasonable critics that Joan was not a common termagant, not a harlot, not a witch, not a blasphemer, no more an idolator than the Pope himself.... goodhumoured, an intact virgin, very pious, very temperate, very kindly, and, though a brave and hardy soldier, unable to endure loose language or licentious conduct." But, surely, we who have just seen Shaw's play know all that. He has, in magnificent fashion, made it clear to us, who are not unreasonable critics. Someone may answer that at any rate it shows the effect her heroism finally had on the minds of those who were responsible for her martyrdom. But does it? Charles is only pleased with the reversal of the verdict because it solidifies his position on the throne. The others, all except the chaplain, first seek excuses for behaving as they did, and then somewhat inconsequently praise her for behaving as she did. When they are asked what they would do if Joan should rise from the dead, and come back to them a living woman, they discreetly steal away, and Joan is left alone to utter the despairing cry, 'O God that madest this beautiful earth, when will it be ready to receive thy saints? How long, O Lord, how long?' Yet, in the face of all this, Shaw says in the 'Note by the author' inserted in the programme of the performance as given at the New Theatre, that without the epilogue the play would be only a sensational tale of a girl who was burnt, leaving the spectators plunged in horror, despairing of humanity, and that any play that did not make it clear that the true tale of Saint Joan is a tale with a glorious ending would be an insult to her memory. It is hard to take this statement seriously. The play without the epilogue is *not* a 'sensational tale of a girl who was burnt.' Only the stupidest and most malevolent of critics could say such a ridiculous thing. If her tale is one with a glorious ending, the epilogue, with its mixture of satire, buffoonery and grandeur fails to convey that message. On the contrary, it confirms the pessimist in his despair of humanity, just as Joan despairs of humanity in her last words. Besides, its incongruous elements disturb the noble impression left by the preceding acts.

It is a signal instance of miscalculated effects, perverse destruction by the artist of his own creation, and lamentable want of good taste.

I would not willingly end this short comment on a fine play on a note of harsh criticism, and therefore gladly take the opportunity to complete my survey by paying a tribute to the extremely clever and highly diverting preface. It represents the writer at his brilliant best. However, as it forms no integral part of the play — was, in fact, written after it — I will say no more except that it is well worth the Shaw student's while to devote a special study to it.

London.

J. KOOISTRA.

Notes and News.

English Association in Holland. A meeting of the General Committee was held at Utrecht on December 14, 1924, for the purpose of electing a Secretary in the place of Mr. R. W. Zandvoort, who had resigned. Mr. H. Jansonius, Chairman of the Dordrecht branch, was appointed in his stead.

In January, a series of illustrated lectures on *English Painting* was given before several branches by Mr. R. Gleadowe, of the National Gallery, London.

In March, Steuart Wilson will give a number of lecture-recitals on *Poetry and Music*, and Mr. E. R. Adair will lecture in other places on *The Importance of the Seventeenth Century in English History*.

The Review of English Studies. It has often been remarked upon that, while Germany has for a great many years supported two periodicals solely devoted to English Studies, England has had hitherto none. Even the Modern Language Review, which embraces both Germanic and Romance studies, led but a precarious existence before the Modern Humanities Research Association took it up. At length, however, six years after the need of a separate journal of English letters and philology was felt and supplied in Holland, English literary scholarship has succeeded in establishing a periodical organ of its own. It is edited by Dr. R. B. McKerrow, with the assistance of an advisory panel, including such well-known scholars as E. K. and Prof. R. W. Chambers, Prof. H. B. Charlton, W. W. Greg, Prof. C. H. Herford, Prof. A. W. Pollard and Prof. H. C. Wyld. The contents of the first number show the strong predilection among English scholars nowadays for the Elizabethan period. E. K. Chambers' *Elizabethan Stage* and the only less notable publication on *Shakespeare's Hand in the Play of Sir Thomas More* are discussed or referred to in several of the articles. It is interesting to remark that a German scholar, Prof. Schücking of Breslau, is allowed twenty pages to criticise the latter work, four of whose five joint authors are on the panel of the Review.

We miss anything, whether article, note or review, at all connected with the study of the language. The Review has for a sub-title: A Quarterly Journal of English Literature and *the English Language*. The presence of Prof. Wyld's name and that of Prof. Allan Mawer on the advisory committee leads us to expect that historical philology and the study of place-names will be represented in future issues. But what, we may be allowed to ask, about the study of the living language and of living dialects? Are they to be left to the amateur?

For students of literature, however, the Review has an abundance of good things to offer. The annual subscription is 10 s. 6 d., surely a very reasonable price. It is published by Sidgwick & Jackson Ltd., 3 Adam Street, W. C. 2.

Misbruik van het Akademies Statuut. Als wij vragen wat de gevolgen zijn var het nieuwe Akademies Statuut met betrekking tot de studie van de levende talen, dan kunnen wij als het bijna eenstemmig oordeel van de Anglisten in ons land uitspreken, dat er niets gewonnen is, en veel verloren. De personen in Amsterdam en Groningen zijn dezelfde gebleven, en de komende verandering in Groningen door de benoeming van Dr. Harting zal,

naar wij vast vertrouwen, geen reden geven tot teleurstelling. Het is dus niet over de personen dat wij spreken. Maar de instelling van akademiese graden voor de levende talen is niet gepaard gegaan met de voorziening in de daardoor ontstane behoefte aan uitbreiding van het onderwijzend personeel. In Groningen is in dat opzicht door de Minister zelfs in het geheel niets gedaan. Het gevolg is dat de Universiteiten nu graden verlenen die niet de waarborgen van kennis geven van de veel gesmade middelbare examens. Het wordt ook in universitaire kringen wel erkend, dat de kennis van de levende taal door de universitaire examens is achteruitgegaan. Dat dit ook schadelijke invloed moet hebben op de wetenschappelijke taalstudie is duidelijk voor ieder die de ontwikkeling van dat vak in de laatste twintig jaar heeft meegemaakt. Dat het met de literatuur aan de universiteiten gunstiger gesteld is, zal geen deskundige beweren. En nu komt de universiteit vertellen, dat de door haar opgeleiden niet alleen geschikt zijn om onderwijs te geven in de taal die ze maar zeer matigjes kennen, maar ook in de geschiedenis: immers wie de literatuur bestudeert moet ook geschiedenis bestuderen. Een tentamen en een examentje kan gemakkelijk zo ingericht worden, dat de schone schijn wordt bewaard. Misschien ook denken de hooggeleerden, dat de kandidaat „door zijn algemene ontwikkeling” wel in staat is zich zo nodig in de geschiedenis „in te werken” als dat vak hem aan een school mocht worden opgedragen. Nu is dat laatste niet onzinnig, maar toch geen reden om iemand alvast voor hij zich „ingewerkt” heeft, bevoegd te verklaren!¹⁾

Wij ontleen onze gegevens omtrent deze dubbele bevoegdheid aan de verklaring van een van de hoogst geplaatste ambtenaren van het schooltoezicht, die op dit gebied zelf deskundig is, en de term gebruikte die aan het hoofd van dit artikel is geplaatst. Wij wezen er dadelijk op, dat het in Utrecht nog veel erger toegaat. Daar betreft het de toepassing van de regeling van het instituut van de biezondere hoogleraren. Wij behoeven niet te spreken over het plannetje van de Indiese Ondernemersraad; het is voldoende te konstaten dat men algemeen erkent, dat het instituut van de biezondere hoogleraren niet met deze bedoeling is ingesteld. Als het publiek zich evenveel interesseerde voor onderwijs als voor de politiek, zou echter een andere benoeming meer aandacht getrokken hebben. Wij bedoelen de benoeming van de heer Fijn van Draat tot hoogleraar in het Engels vanwege het Genootschap Nederland-Engeland. Tot goed verstand van deze zaak is het nodig de voorgeschiedenis van deze benoeming mee te delen. De heer Fijn van Draat heeft jarenlang met de heer van Neck een cursus geleid voor het B-examen Engels. Toen de heer van Neck ontslag nam als leraar aan het gymnasium, enige jaren geleden, wenste hij ook zijn arbeid aan de cursus op te geven. De heer Fijn van Draat heeft toen alle mogelijke moeite gedaan om een medewerker te verkrijgen die de letterkundige opleiding van de kandidaten op zich wilde nemen, o. a. bij een van de leiders van dit tijdschrift. Dit mislukte, en de heer F. trok de voor ieder ingewijde onvermijdelijke praktische konklusie: hij hief de cursus op. De heer F. wist volkomen goed, dat hij, *zomin als welk ander Anglist in ons land*, in staat was iemand op te leiden voor het gehele B-examen. Hij wilde zich echter niet neerleggen bij wat de meesten het onvermijdelijke leek. Welke motieven hem daarbij leidden kunnen wij hier niet meedelen; het doet ook niet veel ter zake. Het zij genoeg hier te konstaten dat het hem gelukte de hoofdbestuursleden van het Genootschap Nederland-Engeland (o. a. de heer Treub!)

¹⁾ Vooral niet nu het aantal lessen aan de leraren opgedragen zulk inwerken wel volstrekt onmogelijk zal maken.

over te halen tot de instelling van een professoraat voor zijn persoon, *op voorwaarde dat het het Genootschap niets zou kosten*. Als het bij deze vrij gemakkelijke regeling was gebleven, zou er voor ons geen aanleiding bestaan, om, na wat we hierover schreven op bl. 96 van de vorige jaargang, op de zaak terug te komen. Maar wij vernemen uit volkomen betrouwbare bron, dat het de bedoeling is van de fakulteit om de biezondere hoogleraar het recht te geven tot het afnemen van examens met onderwijs-bevoegdheid als gevolg. Het komt ons voor, dat dit te ver zou gaan. Wij zouden zo in Utrecht het geval krijgen, dat iemand die erkend heeft geen leerlingen te kunnen voorbereiden voor het gehele B-examen, doctorale graden in het Engels zou verlenen. Men begrijpt, dat Utrecht het adres zou worden voor ieder die het B-examen of de examens aan de andere universiteiten te moeilijk vindt. De omstandigheid, dat het Genootschap Nederland-Engeland zijn biezondere hoogleraar niet bezoldigt, maakt de positie nog veel zonderlinger. Zijn leerlingen zullen hem misschien kollegegeld betalen (er is niets dat dit zou verbieden); de biezondere hoogleraar heeft verder het recht privaattlessen te geven. Tenzij hij zijn werkzaamheden geheel belangeloos mocht verrichten, kan deze hoogleraar dus niet volkomen vrij tegenover zijn leerlingen staan. Het is nog niet te laat, en daarom kunnen wij het uitspreken zonder personen te treffen: met zulk een regeling zou de poort wijd geopend zijn voor een toestand die Utrecht een naam zou geven als sommige Amerikaanse „Universiteiten”.

Men heeft ons van betrokken zijde willen geruststellen met de opmerking dat deze hoogleraar over vijf jaar toch moest aftreden. We zouden willen vragen: is scherper veroordeling van eigen ondoordachte handelwijze denkbaar?

Reviews.

The Text of Shakespeare's Hamlet.

Professor Pollard's review of *The Text of Shakespeare's Hamlet*¹⁾ necessitates some rejoinder, if only because he does not state the chief theme of my book in its proper light. In replying, I leave all other points to take care of themselves.

Prof. P. says: "The fact that an extra syllable was permitted at the end of a line makes it reasonable that a similar licence should be permitted after the break." This may be reasonable, but the fact is that this "reasonable" extra syllable does not occur in the non-dramatic poetry of Shakespeare and contemporaries. Milton says of his *P. L.*: "The measure is English Heroic Verse without Rime," and in his *P. L.* and *P. R.* there are no extra syllables when the lines are pronounced as M. and his contemporaries did. Bysshe says: "Blank verse is where the Measure is exactly kept without Rhyme." Prof. P. answers: "when Bysshe and other critics declared that no more than ten syllables were allowable, they had hundreds of lines of Sh. contradicting them in the Folios, and if they could make their assertions in the teeth of these lines, the lines may very well stay as they are in the teeth of their assertions." I beg leave to disagree. Prof. P. would be right if Sh.'s dramatic texts were as trustworthy as the other poetry of the period, unfortunately it is generally admitted that they abound in corruptions. Sir Arthur W. Pinero, player and playwright, said in 1880 that the stage-manager's copy differs as a rule from the author's MS. by the "alterations

¹⁾ E. S., Dec. 1924, Vol. VI, p. 221 ff.

which the exigences of stage production have rendered necessary. When a piece is published after performance, the publication is always prepared from the stage-manager's copy, never from the author's MS." From the title-sheet of Th. Hughes's *The Misfortunes of Arthur* we learn that in 1587 "the Actors either helped their memories by brief omission: or fitted their action by some alteration." And the many hundreds of textual variations between the *Hamlet* versions of 1604 and 1623 prove that neither can be reliable and that there is a great problem of the trustworthiness of Sh.'s dramatic texts. Prof. P. does not mention this problem in his review.

My methods are these: 1^o I flatter myself to have proved that there are many words and short phrases in the *Hamlet* texts which are interpolated. These insertions are inferior and redundant, they break the metre and they suit the diverse exigences of stage performance. 2^o I admit many more interpolations of which the inferiority is not obvious, or not very much so, and this for these reasons: *a.* If there are interpolations of which the inferiority is obvious, there must be in that text other insertions of which the inferiority cannot be proved. An interpolator works with the intention of improving the text in some way, and hence the inferiority of his work will only be conspicuous when he bungles. *b.* The admission of these last more or less doubtful insertions explains and clears up the antithesis between the state of Sh.'s dramatic texts on the one hand and the teaching of the prosodists and the practice of the poets in their non-dramatic poetry on the other hand. *c.* The proved possibility of regularizing Sh.'s blank verse to the norms of his poems by scarcely anything else than by deleting redundant words. If the texts of Sh.'s plays were pure, the application of such methods would strongly vitiate the texts and would lead to ridiculously inferior lines.

Prof. P. alleges, besides his impatience, two arguments against my methods. Firstly, "there are too many lines to be altered." In what way the quantity of assumed insertions should decide for or against their existence, I do not understand. *A priori* we never can know whether the actors, if they did, interfered with many or few lines in their MS. I find 9.4 per cent. of interpolated lines in the *Hamlet* Folio against 7.5 per cent. in the Quarto; this result coincides with the general opinion that the Quarto is more trustworthy than the Folio. I find 4 per cent. of interpolations in *Winter's Tale* and 2 per cent. in *King John*; this result corresponds with the fact that these plays are praised for their (relative) purity. Secondly, Prof. P. says that "my war waged against the extra syllable after the break in the line is particularly productive of bad results. Thus I, 2, 160:

Hora. Haile to your Lordship.

Ham. *I am* glad to see you well;

becomes curiously American when *I am* is omitted." Yes, I remember, when reading Westcott's *David Harum* and Lowell's *Biglow Papers*, being struck by the great amount of (Shakespearean) elisions which are American survivals of the manner in which the English language was spoken in the 17th century. Unfortunately for Prof. P.'s argument, the omission of *I am* is not exclusively 'Mer'can, but also curiously Shakespearean, see *Coriolanus* IV, 3, 53 & 54: "So sir, heartily well met, and most glad of your Company." The next and last example of the bad results of my "war" is my line:

Incountered, a figure like your father.

Prof. P. calls it "deplorable". However, "mellifluous & hony-tongued" Shakespeare wrote in his "sugred" *Sonnet* 74 this line:

Too base of thee to be remembered.

in which the now silent last syllable was not only sonant, but secondarily stressed and rhyming with *dead*. Such rhymes there are a dozen more. Exactly alike to the line Prof. P. disapproves of, is *Romeo & Juliet* IV, 3, 50:

Inuironed with all these hidious feares.

I grant it is a bad line for those modern ears which refuse to listen to the lessons of historical research.

If my methods are wrong, I wonder how it is that Prof. P. does not crush them by alleging a dozen or so of indubitably and undeniably bad results. I honour and admire Professor Pollard as the writer of the well-known and well-nigh classical articles in *The Library*, but I find it impossible to admit the soundness of the arguments with which he assails the chief theme of my book.

The Hague.

B. A. P. VAN DAM.

Prof. Pollard writes:

It is only as a bibliographer that I had any title to review Dr. van Dam's study of *The Text of Hamlet*. I stated this quite clearly in my review. But as a bibliographer I am not prepared to accept either (i) the statements of Bysshe, or (ii) what Shakespeare wrote in *Romeo and Juliet*, or (iii) what Shakespeare wrote in *Venus and Adonis* or in *Lucrece*, as evidence of what he wrote in *Hamlet*. As a reader of *Hamlet* for enjoyment I can only congratulate Shakespeare, if Dr. van Dam is right, on the good fortune which led to so many of his lines being substantially improved, both in rhythm and import, by unknown hands.

Gothik und Ruine in der englischen Dichtung des achtzehnten Jahrhunderts. Von Dr. REINHARD HAFERKORN. Leipzig, Bernhard Tauchnitz, 1924.

In the lower, ancient parts of the city of Nijmegen there rises on the bank of the Waal a vast "Gothic" castle, hardly reaching above the higher parts of the town. It was erected in the latter half of the nineteenth century and is perhaps in this country one of the last great products of an artistic fashion which in romantic times manifested itself in a general manner in all the arts and crafts, in a snuff-box as well as in a castle, in a book binding as in a purse, in a picture as in a side-board. When we attempt to explain this strange preference for the forms of life of the middle ages, we generally go back to the latter part of the 18th century, to Percy and his ballads of chivalry, to Walpole's love for the "Gothic" and his "Gothic" castle of Strawberry Hill, to the revival of interest in ancient national life and poetry in opposition to classic art, history and mythology.

With German completeness and exactness Dr. Haferkorn not only illustrates and explains this phenomenon, but he follows the human interest in "the Gothic" through the whole century, shows in what manner aversion and antipathy changed into love and enthusiasm, how English men of letters reacted upon the architectural relics of ancient national life and finally propagated the Gothic fashion and the cult of ruins among the larger part of the reading public.

Like our Fifth in the 18th century, the English do not distinguish Roman and Gothic style. Gothic architecture reaches in England nearly to the end of the 17th century, nearly to the times when artificial imitation begins.

From about 1620 the Italian style comes up, and it is more Baroque than the pure Renaissance. English historical writers take a very lively antiquarian interest in the remains of old architecture, but under the influence of classicism sympathy disappeared entirely in the literary world. Addison visited Italy in the years 1702-3 and we find him meditating: "When a man sees the prodigious pains and expense that our forefathers have been at in these barbarous buildings, one cannot but fancy to himself what miracles of architecture they would have left us, had they only been instructed in the right way; for when the devotion of those ages was much warmer than it is at present, and the riches of the people much more at the disposal of the priests, there was so much money consumed on these Gothic cathedrals, as would have finished a greater variety of noble buildings than have been raised either before or since that time."

There is an unreserved admiration for classical ruins as witnesses of a sublime antiquity and a frank contempt for the "barbarian" times and manners of national history. Dr. Haferkorn quotes from Tickell:

Where bold and graceful soars, secure of fame,
The pile, now worthy great Philippa's name,
Mark that old ruin, gothic and uncouth,
Where the Black Edward pass'd his beardless youth.

Mediaeval buildings and rests of buildings are disregarded; the name "gothic" passes into a contemptuous epithet, and the ideas of the "Aufklärung" fortify the prejudices against ruins of old churches, cloisters and castles.

With Thomson's *Seasons* (1726-30) approaches a new period, the sense of nature awakes; classic traditions evanesce; joyfully the poet sings of his new visions of earth, water and air; his heart and his fancy are seized by the sight of the fantastic remains of old buildings which adorn the landscape. He sees the beauty of Gothic domes in the great masses of ice in the arctic regions.

And into various shapes (as fancy leans)
Work'd by the wave, the crystal pillars heave,
Swell the blue portico, the gothic dome
Shoots fretted up, and birds, and beasts, and men,
Rise into mimic life, and sink by turns.

This revival, which Dr. H. shows in many quotations, is in close relation to the new picturesque work of landscape-painters as Claude Lorrain, Salvator Rosa, Nicolas Poussin. The romantic aspirations come up everywhere. Gray and Cowper continue the new vein. Gray sees the cathedral of Rheims as "a vast building of a surprising beauty and lightness all covered over with a profusion of little statues and other ornaments." At the view of Netley-abbey he writes: "It stands in a little quiet valley, which gradually rises behind the ruins into a half-circle crowned with thick wood. Before it, on a descent, is a thicket of oaks, that seems to veil it from the broad day, and from profane eyes, only leaving a peep on both sides, where the sea appears glittering through the shade, and vessels, with their white sails, glide across and are lost again. The sun was all too glaring and too full of gauds for such a scene which ought to be visited only in the dusk of evening."

In the third quarter of the century the influence of Ossian, Percy, the interest in ancient Scandinavian literature, predominate. Gothic greatness, Gothic sublimity, Gothic Elysium become commonplaces, Ruins and the Gothic are absorbed in the sentimental tendencies of the day. It is in this time that the pseudo-gothic style of Walpole, Beckford and others commences. This sham gothic style takes gigantic and monstrous forms in the beginning

of the 19th century, especially in France¹⁾ and Holland. But in England too it demonstrates itself, in the days of Scott. And before there is Chippendale-furniture in pure pseudo-gothic forms. I am rather surprised that Dr. H. does not speak at all of this strange phenomenon. He shows us the Gothic in the last part of the century as the "altheimische, bodenständige Architektur." "In der Entfaltung der elegischen Stimmungswerte der Gotik und insbesondere der Ruine macht sich deutlich ein Zug zum Individuellen, zu lyrischer Verfeinerung bemerkbar. Es tut sich das Bestreben kund, sich von herrschenden Konventionen zu lösen und für persönliche Kümernisse einen individuellen Ausdruck zu prägen." — "Das Schauervolle tritt gleichwertig neben das Elegische, sei es nun in der nervenpeitschenden Form Pentrose, sei es mit göttlichem Humor verklärt, wie bei Burns."

He quotes from Bowles the following typical sonnet on the same Netley-abbey:

Fall'n pile! I ask not what has been thy fate;
 But when the weak winds, wafted from the main,
 Through each rent arch, like spirits that complain,
 Come hollow to my ear, I meditate
 On this world's passing pageant, and the lot
 Of those who once full proudly in their prime,
 And beauteous might have stood, till bon'd by time
 Or injury, their early boast forgot,
 They may have fallen like thee: Pale and forlorn,
 Their brow, besprent with thin hairs, white as snow,
 They lift, majestic yet; as they would scorn
 This short-liv'd scene of vanity and woe;
 Whilst in their sad looks smilingly they bear
 The trace of creeping age, and the dim hue of care.

But at the same time the sense of healthy natural life and reality — Dr. H. might have paid attention to it — asserts itself. I allow myself to add to his many instructive and characteristic quotations, this one from Jane Austen: "I like a fine prospect, but not on picturesque principles. I do not like crooked, twisted, blasted trees. I admire them much more if they are tall, straight, and flourishing. I do not like ruined, tattered cottages. I am not fond of nettles, or thistles, or heath blossoms. I have more pleasure in a snug farm-house than a watch-tower — and a troop of tidy, happy villagers please me better than the finest banditti in the world"²⁾.

J. PRINSEN JLz.

The Pocket Oxford Dictionary of Current English. Compiled by F. G. FOWLER & H. W. FOWLER. Pp. XVI + 1000. Milford, 1924. 3/6 net; India paper 6/— net.

If the truth of the French proverbial saying *aux petits sacs sont les meilleures espices*, which we find in the 16th century compilation *Le Trésor des Sentences*, has ever been confirmed, it is in the condensation of the by now world-famous *Concise Oxford Dictionary* into the no less commendable *Pocket Oxford Dictionary*, compiled by F. G. Fowler and H. W. Fowler, a genuine masterpiece of surveyable compactness and scholarly lucidity. For once the so-called wisdom of the streets, in the present case wisely expressed in the language of the diplomatic world, is found to be in closest

¹⁾ See on this subject the interesting book of Louis Maignon, *Le romantisme et la mode*, Paris, 1911.

²⁾ *Sense and Sensibility*, Everyman's Library, p. 78.

agreement with the findings of the most rigorous criticism: the bundle is small, especially the six shilling one in thin paper, but the stuff is excellent. No wonder that the sale is proceeding satisfactorily and that the book has been almost universally well received by the press. I say, almost, because there is one dissentient voice, and there may be a few more of individual protest, where personal feelings are unintentionally hurt by the authors' scientific outspokenness, the unchallengeable privilege of the lexicographer. The one exception is the *Jewish Chronicle*, which is very angry about the second definition of *Jew* = unscrupulous usurer or bargainer. But is not Shylock immortal? And what will be the fate of my friend H. W. Fowler if ever he goes to Greece, seeing that his second meaning for *Greek* is..... sharper! Fortunately he is high and dry and happy in his tight little island of Guernsey, otherwise it would go hard with him. Are not Germany and Austria already up in arms against him for having identified the natives of these countries with the Huns of unspeakable memory?

Be that as it may, nobody of sane mind will think himself jewed, swindled, diddled, done, or had in any way by the compilers, whose P. O. D. gives even more than the C. O. D. for less money, a rare thing in our days of merciless mercantilism both national and international. Whereas the C.O.D. only occasionally marks the pronunciation of the words it contains on the assumption that the reader is already familiar with the normal values of some letters and combinations, the P. O. D. may be called a complete orthoepic guide, in addition to its being a fairly complete explanatory lexicon. Many words not even recorded in the well-known *Pronouncing Dictionary* by Prof. Daniel Jones are duly and fully treated in the P. O. D., as, e.g., *jihad*, *jinnee*, *jocko*, *Johannisberger*, *Johannine*, etc., to mention but a few. No less welcome are compounds like *mountain-high*, *navy blue*, *pea-soup*, etc., all of them conspicuous by their absence in Jones's otherwise invaluable book, the only drawback of which is its incompleteness. The latter having been published in 1907, we cannot expect to find in it such a word as, e.g., *hydroplane* (cf. P. O. D.), but *ragout*, *rapscallion*, *scallywag*, *Teutomaniac*, etc., all of them in the P. O. D., might have been given. In this respect the P. O. D. scores over both Jones and the C. O. D., its predecessor.

The second advantage the P. O. D. has over the C. O. D. is the consistent alphabetic arrangement of phrases within the longer articles, which is a welcome because time-saving expedient for those whose chief object is to find at a glance what they are looking for. A minor improvement is the inclusion of a large number of words and senses not in the original C.O.D., of which the P. O. D. is nominally an abridgement, but an abridgement that must have cost its compilers a huge amount of labour. As was to be expected from our wielders of the pen, who temporarily became knights of the sword on active service in France, many war words deserving of record have been incorporated, and we may say in this way immortalized until they will have to be marked with the † symbol as a preliminary to their final removal.

Another point that makes for the superiority of the P. O. D. over the larger C. O. D. is the compilers' experiment of collecting words forming an associative series. We are not only told what a horse is, but the article also mentions *stallion*, *mare*, *gelding*, *foal* n. & v., *colt*, *filly*, *cob*, *pony*, *steed*, *hack*, *hunter*, *charger*, *palfrey*, and not only are the sex and kinds mentioned in this way but also the words for the places where the animal is kept, as a. o. *stall*, *loose box*, *paddock*, the sound it makes, *neigh*, *snecker*, *whinny*, *snort*, *squeal*, *scream*, the movements it can perform, *gallop*, *canter*, *trot*, *amble*, *pace*, etc. For the foreign student such articles are a real boon, and

also in the department of the so-called *realia* the P. O. D. will be hailed by him as a labour-saving blessing. If he should not believe me, let him only turn up the article *Officer*, which gives the complete list of officers in the Navy, in the Army, and, last but not least, in the Air Force.

Etymologies have been cut down to little more than bare statements about the ultimate origin of the words coming in for treatment. As to the latter, may I hesitatingly submit a few suggestions to the one surviving of the two brothers to whom we owe so much in Holland? To begin with there is the word *abortive*, which is given as an adjective in accordance with the C.O.D., but which is also used as a substantive. The article *access* gives the phrase *easy of access*, by the side of which of *easy access* might have been given. Should not *accommodation-house*, also wanting in the C. O. D., have been mentioned? And why do our excellent lexicographers persevere in excluding phrases like *to admiration*, *in the alternative*, etc., both from the P. O. D. and the C. O. D.? Does not *against* also occur in the sense of: in competition with, as, e.g., *drink against him*? Will the explanation: whole, s.v. *altogether* be sufficient for the reader of art magazines who may come across the *altogether* = the nude figure? And, finally, are we too exacting in asking admission for *aid-post*, *air-pilot*, *armour piercer*, *arteriosclerosis*, *basker*, *block-vote*, *bomber*, *boot-legger*, *box-kite*, *bunting-tosser* etc., which have come to the fore during and after the great war? So far as I know they have become current English by now and some of them even international, as, for instance, the scientific *arteriosclerosis* and the American *boot-legger* of universal fame and national shame. What I sincerely hope is to see them in their proper place in a new edition of the P. O. D., which, given the paramount qualities of this nutshell dictionary, cannot be long in coming as a rightful reward for the labour of love the compilers have devoted to it.

F. P. H. PRICK VAN WELY.

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Old English: A Play in Three Acts. By JOHN GALSWORTHY. 7×5 , 118 pp. Duckworth. 1924. 3s. n.

HISTORY OF LITERATURE, CRITICISM.

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Among the essays in literary research in this publication are "A Note on the Sources of the English Morality Play", "Caxton and the English Sentence," and "Samuel Johnson on Shakespeare: One Aspect."

Essays and Studies by Members of the English Association. Vol. X., Collected by E. K. CHAMBERS. $8\frac{3}{4} \times 5\frac{1}{4}$, 144 pp. Oxford: Clarendon Press. London: Milford. 1924. 7s. 6d. n.

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The History of the English Novel. The Age of Romance from the Beginnings to the Renaissance. By ERNEST A. BAKER. 9×6 , 336 pp. Witherby. 1924. 16s. n.

The Medieval Society Romances. By SARAH F. BARROW. (Columbia University Studies in English and Comparative Literature.) 8vo ($8\frac{1}{4} \times 5\frac{1}{2}$), pp. viii + 142. Columbia University Press. 1924. 12s. 6d. net.

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Sidelights on Elizabethan Drama. A series of studies dealing with the authorship of sixteenth and seventeenth-century plays. By H. DUGDALE SYKES. $9\frac{1}{4} \times 5\frac{3}{4}$, 231 pp. Oxford: Clarendon Press. London: Milford. 1924. 12s. 6d. [A review will appear.]

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The Two Dated Sonnets of Shakespeare. By J. A. FORT. 9×6 , 47 pp. Oxford: University Press. Milford. 1924. 3s. n.

An Introduction to the Study of the Shakespeare Canon. By J. M. ROBERTSON. 9 × 6, viii. + 494 pp. Routledge. 1924. 25s. n.

This is a revised and much enlarged version of Mr. Robertson's "Did Shakespeare write *Titus Andronicus*?" which was published in 1905. The intervening years have given Mr. Robertson more confidence and wider knowledge, and the book now appears as an introduction to the "Shakespeare Canon" books, of which two have been published. The capital feature of the new volume is the Prolegomena, in which Mr. Robertson stoutly defends his method (chiefly against the direct or indirect criticism of Dr. E. K. Chambers) and the results that he has achieved by it. [T.]

Some Problems of Shakespeare's "Henry the Fourth." A Paper Read before the Shakespeare Association on Friday, November 23, 1922. By A. E. MORGAN. 10 × 6½, 43 pp. For the Association, Milford. 1924. 2s. n.

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More Seventeenth Century Allusions to Shakespaere and his Works not Hitherto Collected. 9 × 6, 52 pp. P. J. and A. E. DOBELL, 8, Brutonstreet, W. 1924. 3s. n.

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Samuel Pepys. By GAMALIEL BRADFORD. 9 × 6, 262 pp. Jonathan Cape. 1924. 12s. 6d. n.

Englische Kaffeehäuser als Sammelpunkte der literarischen Welt im Zeitalter von Dryden und Addison. By HERM. WESTERFÖLKE. Jenaer germanistische Forschungen V. 8vo, x + 90 pp. Jena, Frommann, 1924.

Defoes Robinson Crusoe. Die Geschichte eines Weltbuches. Mit I. Titelbild. By HERM. ULLRICH. 8vo, VIII + 108 pp. Leipzig: Reisland, 1924.

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Gotik und Ruine in der Englischen Dichtung der achtzehnten Jahrhunderts. Von DR. REINHARD HAFERKORN. Leipziger Beiträge zur englischen Philologie, Heft IV. VIII + 204 pp. Tauchnitz, 1924. M. 3.- [See Review.]

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The Life of William Cobbett. By G. D. H. COLE. With a Chapter on Rural Rides. By the late F. E. GREEN. 9×6 , ix. + 458 pp. Collins. 1924. 18s. n.

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These essays are chapters, revised for separate issue, from the writer's "Survey of English Literature, 1830-1880," published in 1920.

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The Political Novel. Its Development in England and in America. By M. E. SPEARE. Crown 8vo ($7\frac{1}{2} \times 5$). x+378, with frontispiece. Oxford University Press American Branch. 1924. 10s. 6d. net.

The Dickens Encyclopædia: An Alphabetical Arrangement of References to every Character and Place mentioned in the Works of Fiction, with Explanatory Notes on Obscure Allusions and Phrases. By ARTHUR L. HAYWARD. 10×7 , xii.+174 pp. Routledge. 1924. 15s. n.

Robert Louis Stevenson: Man and Writer. A Critical Biography. By J. A. STEUART. In Two Volumes. $9\frac{3}{4} \times 6\frac{3}{4}$. Vol. I., 351 pp. Vol. II., 304 pp. Sampson Low. 1924. 32s. n.

Robert Louis Stevenson and France. By CHARLES SAROLEA. Simpkin, Marshall. 1924. 7s. 6d. n.

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This is the fifth volume in the "Bookman Library" series.

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Abriss der angelsächsischen Grammatik. By EDUARD SIEVERS. 6th ed. 8vo, iii. + 66 pp. Halle (Saale): Niemeyer, 1924.

A Short Historical English Grammar. By HENRY SWEET. Corrected impression. Pp. xii. + 264. Milford, 1924. Price 4/6 net. [A review will appear.]

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Studies in Prefixes and Suffixes in Middle Scottish. By ELISABETH WESTERGAARD. $8\frac{3}{4} \times 5\frac{3}{4}$, 135 pp. Milford. 1924. 12s. 6d. n.

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Journal of English and Germanic Philology. XXIII, 4. Oct. 1924. Includes: K. Malone, The historicity of Arthur. — M. W. Bundy, Shakespeare and Elizabethan psychology.

A Guide to English Studies.

The Study of Present English.

It is clear that the future English master needs a sound practical knowledge of the language he intends to teach. There would be hardly any need in a purely Dutch periodical to insist upon this, for the truth has never been seriously disputed in our country. But things have been different in Germany, and it is not so certain as we could wish, that Holland will not repeat the mistake of Germany in the neglect of the living language in the teaching of foreign languages in the universities. If Holland has escaped from this undoubted evil for the secondary schools, it is not due to the wisdom of the University professors but to the fact that the teaching of modern languages has up to very recent times been independent of the University. This may have contributed to keep the scholarly standard lower than it would otherwise have been, but it must be acknowledged that it has saved the schools from masters who did not know the language they were expected to teach. The merit of having done more than any other of his colleagues in Germany to remove this obstacle to the real progress of modern studies in his country belongs to Professor Viëtor, who in 1887 published the now well-known *Einführung in das Studium der englischen Philologie*. In the second edition (1897) he expresses his satisfaction that the standpoint which ten years before had made him a lonely figure among the German professors of modern languages was supported by respected colleagues. Of course Viëtor was punished for his independence: he never left the little university of Marburg.

Viëtor's defence of the practical study of the living language had a weak spot: he defended it only on "practical" grounds. This enabled, indeed naturally encouraged, his opponents of charging him with advocating "examen-philologie" (Elze). The charge was perfectly intelligible in a scholar of the type of Elze, who was interested in the scientific, chiefly literary, study of his subject, and knew little, and perhaps cared less, for the needs of the schools. He thought that it was not the duty of the university to provide a practical training, and this was quite defensible in a country where the university diploma does not carry the right to teach. But it is defensible only as long as one is ready to agree that the practical knowledge of the living language is a practical necessity only. It has, however, been shown, partly by bitter experience, that such a knowledge is an unavoidable part of the equipment of any real student of a modern language. It is especially the development of the study of Romance languages that has brought the necessity home to us¹). But the practical study of the living language is not an end in itself; for the scientific study of a modern language it is only a means to its theoretical study. The practical and the theoretical study must be combined to become useful as the foundation both of the historical and the general study of language.

The question whether the scientific study of a language is necessary or desirable for the future master is one to which different answers are possible, at least to which different answers have been, and are being, given. In Holland and Germany the answer is in the affirmative, in England it seems to be in the negative. With regard to England I may refer to the Report of the Government Committee on *Modern Studies* (His Majesty's Stationery Office, 1918. Price 1/6), and for a confirmation from a private scholar the February

¹) See Delbrück, *Grundlagen der neuhochdeutschen Satzlehre*, 1920.

number of *Modern Languages* (the organ of the Modern Language Association), where the reader will find an interesting Presidential Address by Dr. Ernest Barker. There are some people in Holland who would probably see the linguistic standard lowered without regret. To quote a characteristic indication of the tendency: when there was a question of establishing lectureships for modern languages in the University of Groningen¹⁾ one of the professors declared to the intended lecturers that it was not necessary to teach the university students grammar and phonetics so elaborately as was required for the secondary state-examination (A-diploma). One of the men wittily answered: "Ah, I see, Professor, what is wanted is a sort of University Mulo²⁾". Those who wish to see how greatly the schools and the pupils may benefit by masters who are properly trained in language as well as in literature may compare the results attained by our schools with those of some other countries. They will also be strengthened in their conviction that we should be unwise to make fundamental changes if they read an admirable article on the teaching of foreign languages in the *Gedenkbundel of De Drie Talen* published last year; we refer to the essay by Mr. J. H. Schutt: *Enige Opmerkingen over het Onderwijs in de Moderne Talen*.

In the following notes on the study of present English the practical and the theoretical study will be treated separately; this does not mean that they should succeed each other in the teaching; on the contrary, both have their best effect if the two are taught concurrently.

The Practical Study of Living English.

What is the ideal of the young student who, after leaving school, takes up the systematic study of present English? I believe it should be: to speak English like a native. What does this entail? In essence it requires the student to live his life over again in the terms of the foreign language, from the nursery to the university. That this is impossible I am ready to grant; that the ideal can be lowered I must emphatically deny. It necessarily means that the stage of learning practical English is never passed³⁾.

The first step is to complete or increase one's command of the language of daily intercourse. It is necessary in itself, and at the same time the means to much other knowledge: a stay in England becomes really useful only when the student can talk naturally with his equals in education, and when he can observe things for himself without troubling those who can have no real interest in them. Details of pronunciation and idiom will be observed (and noted down at night!), but as a rule it will be better not to discuss them with one's acquaintances: the less of "shop" there is the greater the chance that the relations to English people one meets are or become more or less natural. English people are very polite to foreigners, as a rule; but this should not lead the student to believe that he is welcome for that reason. Interest in foreigners as such is very common in Holland, there is little of it in England.

Although a stay in England is absolutely necessary, much can also be

¹⁾ In the end nothing came of it, the Minister of Education declaring that Holland was too poor a country to spend the enormous sum of f 6000, i.e. £ 500 yearly on the training of its masters of French, German, and English.

²⁾ Mulo is the name for higher elementary education.

³⁾ This is not so bad as it seems; it is really true also of native English students, though in a less important way.

learned from the literature of the present day. The novel is a form of literature admirably adapted to the needs of students of language. Contemporary novelists are plentiful; as the usual handbooks are less helpful here, I may mention a good guide: *De Engelsche Literatuur sinds 1880*, by A. G. van Kranendonk (Elsevier, f 1.40, cloth f 1.90). Also: Harold Williams, *Modern English Writers* (Sidgwick & Jackson, 12/6). There are also notes on new English books by Van Doorn in the *Amsterdammer (Groene)*, and by Van Kranendonk and Augusta de Wit in the *Letterkundig Bijblad* of the *Nieuwe Rotterdamsche Courant*. Occasionally the student will read a novel picked up by chance, but we think that random reading of what goes by the name of novel is likely to be harmful to the literary sense of the young beginner.

It is not necessary to restrict one's reading scrupulously to contemporary writers. Many of the older writers have no trace of what must be called obsolete English, unless they wrote a kind of English that was really obsolete in their own day. Thus Trollope's novels are as instructive linguistically as any modern novel. His Barchester novels are an admirable introduction at the same time to the social life of the higher middle classes in the middle of the nineteenth century. The novels of Mrs. Gaskell and perhaps those of Mrs. Oliphant may be recommended. Most of the earlier books (i. e. of the nineteenth century) can be obtained in cheap editions. The most important of these are the following:

Everyman's Library. Dent. 2/— each.

The World's Classics. Clarendon Press. Prices ranging, according to binding, from 1/9.

Methuen's Shilling Books.

Nelson's Two-shilling Novels.

Longman's Class-books of English Literature.

It is also useful, or rather necessary, to read the publications of the periodical press. The newspapers are very instructive; the Dutch reader will find, however, that an English newspaper supplies news of the usual kind, and for the rest politics, and politics, and politics. Occasionally one finds a paper that rises to the height of a literary column, but the well-edited literary, ecclesiastical, and scientific departments are a feature that is peculiar to the best Dutch papers and will often be looked for in vain. Even the *Times Literary Supplement* is historical and political as much as literary. The language of the better newspapers is naturally that of literary rather than of colloquial English. Some of the more popular papers also tend to a more popular standard in their style; such is the *Daily Mail*, a sensational paper like the Dutch *Telegraaf*. As daily papers are too exacting by their fullness, students may like to subscribe to a weekly. The *Times Weekly Edition* may succeed in interesting the student for some time; when he begins to get tired of it he may take the Saturday edition of some other paper. Some may like to take a ladies' paper with which they have become acquainted during their stay in England.

Besides the newspapers and the weeklies there are the monthlies, both the magazines and the more solid reviews. The student will find plenty to select from at the English railway bookstalls.

Another kind of books that is useful to the beginner are the phonetic transcriptions, especially those that give colloquial texts. Foremost are those by the pioneer of this method: Sweet. His *Primer of Spoken English* and *Elementarbuch des gesprochenen Englisch* are even now far and away the best, not only for English but the best that have been written for any language that I know. His texts are genuinely colloquial, and his transcription is

wonderfully exact, denoting both the intonation and the individual sounds. Much can also be learned from other books of this kind, for which I may be allowed to refer to the *Bibliography* in my *English Sounds*.

We have almost imperceptibly passed from the spoken language to the language of prose-literature. Indeed, there is no sharp line to be drawn. The novel as well as the other forms of literature or printed matter mentioned until now contain specimens of both. The language of scientific prose is found in books on history which the student must on no account neglect. Green's *Short History* (700 pages) takes the history of England down to the battle of Waterloo. It is deservedly popular in the best sense of this much-abused word. The student will find some specimens of historical writing on the nineteenth century in a little book by Professor Geyl and myself: *England in the Nineteenth Century* (Selections from English Literature No. 8) the first volume of which treats of the years 1815—1860. The student will also act up to the principle of living his life over again in the foreign language if he reads schoolbooks on subjects he studied at school, especially those that interested him, and have on that account left more traces in his mind. It may be mathematics, or botany, or, indeed, any subject that happened to be taught well enough to appeal to him as a schoolboy. Such reading is naturally left to chance, as a rule.

Another form of language-practice is the reading of poetry. A very good collection is Van Doorn's *Golden Hours*, which may be familiar to the young student from his schooldays. The second volume gives specimens of the poetry of the last twenty or thirty years. There is also an English collection of contemporary poetry published under the auspices of the English Association: *Poems of To-Day*, in two volumes (Sidgwick & Jackson). Other collections of older poetry are the famous *Golden Treasury* by Palgrave (Macmillan). *The Poets and Poetry of the Nineteenth Century*, (Routledge), and *A Book of English Poetry* by Beaumont are also recommended; the last, however, seems to be too expensive now.

Wide reading is the best preparation for translation into English. Indeed, translation should rather be looked upon as an occasional (e. g. a weekly) test than as a practice instructive in itself. Composition in the foreign language will also be found to be helpful. Both of these, however, will occasionally remind the student of the practical necessity of grammar. Among collections of pieces for translation may be mentioned Fijn van Draat, *Vertaalboek*, and *Tweede Vertaalboek* (Boekhoven, Utrecht). Most of these are examination pieces. There is also Grondhoud, *Stukken ter Vertaling* (Noordhoff) and Koolhoven, *Opstellen ter Vertaling* (Kemink); the last is the only one that contains notes. For grammar the student requires a book that compares English with his own language. For Dutch students this is systematically done in my *English Grammar for Dutch Students*, 2 volumes (Kemink).

Some people believe in the value of a book on synonyms. Personally I have little faith in them. One of the best books of this kind is *Synonyms* by Günther (Wolters). German students will naturally turn to Krüger's books, both on grammar and on synonyms. French books are unknown to me. All classes of students will be able to use the *Thesaurus of English words and phrases* (Longmans). An English book on synonyms with a good reputation is *Synonyms Discriminated* by Smith (Bell & Sons).

The best dictionary is the *Concise Oxford Dictionary* (Oxford University Press). For Dutch students the best bilingual dictionaries are those of Prick van Wely (Van Goor) and Ten Bruggencate (Wolters).

The study of the sounds is largely a matter of oral teaching. But there

is no doubt that the ear can be trained as well as the tongue by a study of phonetics; this may be discussed in the following section on the theoretical study of English.

The Theoretical Study of Living English.

Speakers of a language are seldom aware that its name covers a good many varieties. We know that some people talk dialect, others the polite form. But those who have never been taught these matters will seldom have observed, at any rate with anything approaching system, that there are great differences between various speakers each of whom must be said to speak like an educated man or woman. The question arises, therefore, what form of English should be taught in our schools. In Holland it has never been seriously discussed: *solvitur ambulando*, or perhaps *faciendo*. From a practical point of view there may be said to be no problem in English. But a scientific student should know of the existence of the problem¹⁾. The English that is taught in our schools is the type of speech that is generally heard in Southern England. There is no doubt that there are varieties within this area; these will be discussed shortly at the end of this chapter of the Guide.

If the study of the sounds of present English is to be the preparation both for future teaching and for scientific work, it is necessary to study their nature. This is the reason why phonetics must be granted an important place in any language study. It is only by a study of phonetics that the student of language can understand some of the phenomena he has to deal with. Without it he is unable to interpret the spelling of earlier ages with the necessary degree of certainty. Without it he is also unable to account for many peculiarities of the living languages. He may learn that in English *psychology* is pronounced without the *p*. He may be told that this is because the English have no native words beginning with this group. But he will hardly be satisfied with such an "explanation". What is the teacher without phonetical knowledge to answer if the pupil points out that Dutch has no native words with *ps*- either, and yet we do sound *p* in *psalm* and *psychologie*? But if the student has learned that initial consonant-groups²⁾ are rare in all languages, and that they are absent in some, and further why this is so, he will not need any further argument. But such things require minute study, i. c. the differences of sonority between the various sounds. This study of sonority will also teach him why in most languages diphthongs are of the *i*- or the *u*-type. The value of phonetics is also shown by the fact that a great and unconventional scholar like Sievers consented to open the series of Indogermanic grammars published by Breitkopf and Härtel with his famous *Grundzüge der Phonetik* (5th ed. 1901).

The study of phonetics should be based on a comparison of foreign sounds with those of the student's own language. It is very easy to state this, but it is not so easy to act accordingly. The first thing that is wanted is an analysis of the sounds of the student's own natural speech. Oral teaching is more necessary here than almost anywhere else although it is to be hoped that Sweet exaggerated when he declared that "phonetics can no more be learned from books than music can". In the analysis of his speech the student will get much help from an analysis of the sounds of the same language

¹⁾ On the 'problem' of the standard language, see Schröer, *Das Problem und die Darstellung des Standard of Spoken English*, in the Germ.-Rom. Monatschrift IV (1912).

²⁾ Not including the vowellikes.

by a more experienced phonetician. German students have the advantage of many handbooks of phonetics by fellow-countrymen: foremost by far stands the work of Sievers. Beginners, however, may find it more instructive to take Viëtor's *Elemente der Phonetik* first. Austrians or south-German speakers will learn a great deal from Luick, *Deutsche Lautlehre* (1904). Dutch students may turn to Roorda, *Klankleer* (5th edition, 1919). They will find a comparison of Dutch and English sounds in my *Grammar of Modern Dutch* (Allen & Unwin, 1924). The general phonetics that forms the introductory chapter of my *English Sounds* (Kemink) is also based on a comparison with Dutch sounds, although German and French sounds are also referred to. The *Bibliography* mentions all the works that are likely to be of real use to students of English, even to those that are prepared to spend a great deal of time on what is after all an introductory subject. One piece of advice may be repeated here: the student who has grasped the elements of phonetics will be wise in leaving alone the numberless elementary books on the subject, and turn rather to books by great scholars, even though they often require very patient study. A book by a man like Sweet or Sievers is worth reading twice and oftener, and is sure to repay the labour spent on it. Many of the elementary books are not worth studying once.

The second part of a theoretical study of a language is grammar. This, too, should be based on a knowledge of grammar in general which is best obtained by the grammatical study of the native language. For Dutch students there are several books that can be recommended. Among Dutch schoolbooks of a high standard the best seem to me those by Professor Van Wijk: *De Nederlandsche Taal* (5^e druk, 1904) and the *Nederlandsche Spraakkunst* by Reesink (W. Versluys). As the books are intended for Dutch schools they are elementary, but by no means superficial. A weak point for our present purpose is that they take many things for granted which it is useful for the student of a foreign language to observe systematically in his native language. Such subjects are in the field of Accidence, e. g. the inflection of adjectives, in the domain of Syntax: wordorder. These and similar subjects will be found treated with the fullness that is necessary for foreign learners, but at the same time instructive for Dutch students of foreign languages, in my *Grammar of Modern Dutch*.

For the advanced study of English grammar¹⁾ there is an excellent book of moderate size in the *Advanced English Syntax* by C. T. Onions (Swan Sonnenschein). A complete description of the structure of Living English is provided in my *Accidence and Syntax*, of which the fourth edition has just been published in three volumes (Kemink). The book treats of the parts of speech, word-formation, and of the sentence, including both sentence-structure and word-order. There is another book on present-day English, which is an honour to Dutch scholarship: H. Poutsma's *Grammar of Late Modern English*. The first volume of this monumental work appeared in 1904; the fourth is now in the press. The book is meant to be used as a book of reference, and it is only natural that people should sometimes complain of its size. A more real objection is that one does not always know where to look for a thing, unless one has made oneself familiar with the author's way of looking at grammatical facts, which is logical rather than historical or psychological. Germans often quote the large *Syntax* by Krüger: in my opinion Poutsma's book is far superior as a grammar. If I mention a few other books

¹⁾ As to the method of studying grammar I may be allowed to refer to the *Introduction* of the *Lessons in English Grammar* by my friend Schutt and myself (Kemink).

I really enter the historical field; but the historical element is in most of them quite subordinate to the descriptive: Sweet's *New English Grammar* in two volumes (Clarendon Press) and Jespersen's *Modern English Grammar* in one volume (Heidelberg). Sweet's book is a historical grammar, the first volume treating of sounds, word-formation, and accidence, the second of syntax. The first volume is naturally somewhat antiquated as a history, but contains an introduction dealing with sentence-analysis, which is admirable like everything that this great scholar wrote. The second volume is indeed historical, too, but this element is so mild that even those who are ignorant of earlier English will not be prevented from learning a great deal from it that is of value to the student of Present English. The same may be said of Jespersen's Grammar; it is a book that no historical student can neglect but its interest is chiefly living English.

The detailed study of the grammar of a single language naturally leads the student's thoughts in the direction of general grammar. There is an excellent book that may serve as an introduction to this subject for students that are thoroughly acquainted with English. We mean Professor Deutschbein's *System der neuenglischen Syntax* (Cöthen, 1917). It does not aim at describing the facts of Present English, nor the connections between these: it takes a knowledge of all this for granted. But it tries to discover the forces underlying the life of present English. This explains why Deutschbein is not in the first place historical, but rather comparative: the facts of present English are often better understood by a comparison of unrelated languages, even savage languages, than of English at an earlier stage. Such a comparison is of course no new thing; it is well known that it has sometimes helped us even to recognize the facts of the language. Thus the comparison of Slavonic languages has enabled us to recognize the traces of aspect in living and older Germanic languages. The comparison of Chinese numeratives has not only suggested to me the term 'numerative' for such words as *piece* and *pair* (*a piece of news, a pair of stairs*), but it has also helped us to appreciate the character of these form-words.

The student who is inclined this way will find a wonderfully suggestive book in the late Professor Finck's volume in the series *Aus Natur- und Geisteswelt* (Teubner) with the title *Haupttypen des Sprachbaus*. In this little book of 150 pages there are sketches of eight languages, each consisting of a connected piece (in a simple phonetic transcription) with a transliteration and a (more intelligible) translation, the whole of each introduced by a description of the phonetic structure of each language according to a uniform system explained in the introduction. The languages illustrated are Chinese, Greenland, Bantu, Turkish, Samoan, Arabic, Greek, and Georgian. All the specimens deal with the spoken language of the present day. The book shows in a practical manner the extremes in the varieties of human language. It is very clearly written, but its character makes it very hard to read. Few students will be able to take it other than homoeopathically, and this method is probably the most effective: there should be time for each language to sink in the mind before one tackles another. It may be thought by some readers that we are really leaving the study of English when we turn to a book like this. In reality, however, the study and even the teaching of languages is practically founded on ideas of the nature of language, which may be conscious or unconscious, but which form the very basis of the study or the practical teaching.

Varieties of Present-day English.

It was pointed out in the introduction to the study of present English sounds that we must make a choice of the kind of English that is to be the basis of our study and of our teaching. Whatever our choice may be, it can never be a type of speech that is absolutely general over any area however small, for each person speaks his own language, no two people handling it in exactly the same way. Even one and the same person does not always speak in the same language: the language of familiar conversation is different both in words and in pronunciation from that of a public speech. In the preceding pages we have not really discussed one form of English: they are concerned with the forms that English assumes in the mouth of educated southern Englishmen whether in conversation or in any other circumstances of life. Even thus the treatment is not complete: each group in society, if sufficiently a unit, is likely to have its characteristic speech-habits. These varieties may be called *Class-varieties of Standard English*. Such are the language of military men, schoolboys, undergraduates, etc. If they deviate much from the usual form of English, especially if the education of the speakers is of a more doubtful kind, we often use the word *slang*, although we may also speak of military slang, university slang, etc.

The varieties of slang referred to are chiefly differentiated from Standard English by the use of a different vocabulary. No collections are known to me. The student can only become acquainted with them (apart from practical experience) from occasional notes in books; thus e.g. he will find much material in novels dealing with schoolboy life, which are plentiful at the present time. We do not lay claim to anything like completeness, but may serve some of our readers by the following list:

Thomas Hughes, *Tom Brown's Schooldays*.

Desmund Coke, *The Bending of the Twig* (Shrewsbury).

H. Vachell, *The Hill* (Harrow).

Lumm, *The Harrovians*.

R. Kipling, *Stalky & Co.*

A. Waugh, *Loom of Youth* (Sherborne).

Compton Mackenzie, *Sinister Street*.

The last book also gives a great deal of information on university slang. Most of the peculiarities of slang are concerned with the use of special words. Abbreviations are common, such as *pre* for *prefect*, *pi* for *pious*, etc. (see *Handbook II* 1809 ff.) The suffix *-er* is in frequent use, *lecture* becoming *'ecker* (which a wise student 'cuts' as often as he can), a *freshman* a *fresher*, a *bonfire* a *bonner*; *football* being shortened to *footer*; *Rugby football* is *Rugger*, hence *Union football* is *Ugger*, *Association football* is naturally *Socker*.

Of course, any class of people that habitually associate with each other are likely to develop linguistic peculiarities. It is a matter of general knowledge that women use a number of words that are rarely or never used by men. Dutch readers will think of the diminutives that are so frequent in women's speech. There is also a kind of professional slang. To this class belongs what is unkindly called *journalese*. As Bennett, *The Card* (ch. 6), illustrates it: "According to the reporter, Mrs. Cater said 'effected an entrance', not 'got in'. And here it may be mentioned that in the columns of *The Signal* burglars never get into a residence; without exception they invariably effect an entrance." To quote another specimen of slang from the same book: "(The street)

consists partly of buildings known as 'potbanks', until they come to be sold by auction, when auctioneers describe them as 'extensive earthenware manufactories.' We see from these examples that slang borders on what may be called *jargon*. On the nature of jargon the student may read an interesting and amusing essay by Professor Quiller-Couch in his little collection *On the Art of Writing* (Cambridge University Press).

Besides the differences in the speech of educated English people that are due to the purpose of speech (Colloquial, Literary, Poetical English), and those that are due to the differences in age and daily occupation (schoolboy and other kinds of slang, women's speech, technical speech or jargon, etc.), there are differences which are independent of all these circumstances, but are due to the difference of place of abode. These differences have been called *Regional Dialects of Standard English*. There is a short article on this subject by Prof. Wyld in the 1913 issue of the now little known *Modern Language Teaching*, which I regret to say is also inaccessible to myself at the present moment. The same author has some interesting notes on these and other varieties in a little book that can strongly be recommended: *The Growth of English, An elementary Account of the present Form of our Language, and its Development* (London, 1907).

The Regional dialects of Standard English do not differ very greatly from Southern Standard English as far as England, perhaps even Great-Britain, is concerned. It seems that the English are singularly willing to submit to the authority of custom in this respect. The differences between the South and the North can be seen from *Northern English* by the phonetician Lloyd; the book has appeared in Viëtor's *Skizzen Lebender Sprachen*. The pronunciation of educated Scotchmen has been described by Miss Irene Williams, *Phonetics for Scottish Students* (Glasgow, 1909), and by W. Grant, *The Pronunciation of English in Scotland* (Cambridge University Press). The differences between Southern English and educated Scotch are naturally not limited to pronunciation: Scotland has been an independent country for so many centuries that its population is sure to have preserved more than a few peculiarities of pronunciation or even of vocabulary. One of the best known peculiarities that differentiate Scotch (and Irish) from Southern English is the use of *shall* and *will* to form the future. Thus the *Times Literary Supplement* reviewer of an anonymous book uses it as a criterion to find out the origin of an author calling himself 'A Diplomatist': "His style of writing, always idiomatic and felicitous, and often pungently epigrammatic, seems to show that English is his native tongue, while a certain confusion¹⁾, rare indeed but too frequent to be accidental, in his use of the auxiliary verbs 'shall' and 'will', may suggest that he hails either from Ireland or from Scotland." (Times Lit. 2/8, 1915, p. 290/3). The difference is often utilized by novelists to characterize the speaker, thus innocently laying a snare for foreign students intent on collecting grammatical notes. Thus in *Sinister Street* (p. 370) a woman says: "Will I meet you by the side-gate . . . ?" In Southern English this would only be used in repeating another speaker's question (Will you meet me), but here it is meant to remind the reader that the questioner came from Burton-on-Trent.

Wilhelm Horn in his valuable contribution to the *Festschrift für Wilhelm Streitberg*, 1924 (*Die Englische Sprachwissenschaft*) mentions in a note the following books on Irish English: P. W. Joyce, *English as we speak it in Ireland*, London, second edition 1910. — M. Hayden and M. Hertog, *The*

¹⁾ This word shows the writer's innocence of any knowledge of things philological.

Irish Dialect of English, *Fortnightly Review* 85 (1909), 775 ff., 931 ff. — J. M. Clark, *The Vocabulary of Anglo-Irish*, Beilage zum Jahresbericht der Handelshochschule St. Gallen 1915/16 und 1916/17. He does not mention Van Hamel's essay on *Anglo-Irish Syntax* in *Englische Studien*, vol. 45.

A very important form of standard English is the American regional dialect. Perhaps it is not completely superfluous for some readers if I remark that according to the usual practice among students of language the term *dialect* is here used as a name for a variety of one and the same language; the word does not convey any appreciation. American English used to be looked upon as an inferior variety, educated Americans attempting to speak English according to the London standard. In the last few years, however, Americans have gained in self-confidence in this field too, and it is now the proper thing, it seems, in America, to emphasize one's independence of Europe in this respect. As the number of educated people increases the change is probably natural in all societies. It may be compared with the decision in South Africa to speak and write Afrikaans instead of the Dutch of Holland. The differences between American and European English are far smaller, however, than between Afrikaans and Dutch. They are in the first place differences of pronunciation, i. e. differences that leave the word itself the same in the mind of the speakers of the two dialects. There are also important differences of vocabulary; but the grammatical structure of American and British English is identical. It is very doubtful if the two will ever be two different languages; at present such a contention may be brought forward by a hot-headed 'patriotic' American, but it will not be thought worth refuting even, by any real student of language.

There is a chapter on American English in Storm's *Englische philologie* but this is naturally partly antiquated (it appeared in 1896). The book on Standard English by Professor Lounsbury (*The Standard of Usage in England*, 1908) may also contain some information on American pronunciation. There is a more recent book on American pronunciation: Professor Krapp, *The Pronunciation of Standard English in America*, 1919). The book has met with some adverse criticism, (*Beiblatt zur Anglia*, Febr. 1925), but there does not seem to be a better book of its kind. Professor Grandgent has written on the subject of American English in the *Neuere Sprachen* II (1894). Recently there has appeared a book by a journalist, Mencken, *The American Language* (New York, 1923). It is not without some merits, but its price is too high. The value of the book seems to be enhanced for some by the fact that it is published in a limited edition. This absurdity had up till now been reserved for 'literary' works. The same New York publisher (Knopf) is also responsible for another recent book on the subject, by Guilbert M. Tucker (*American-English*), which has been reviewed in the *Zs. für den fr. und engl. Unterricht*, volume 22 (1923).

An account of the varieties of present English is incomplete without a discussion of the local dialects of the various English-speaking countries. My collections on this subject are so insufficient, especially with reference to the countries outside Europe, that I prefer to leave this part of my subject for a later opportunity, or, preferably, for another writer. A short review of the works on present English dialects in the last half-century is to be found in Horn's essay mentioned above.

E. KRUISINGA.

Contributions to English Syntax.

XV.

Indirect Object and Dativus Commodi.

When we examine two such sentences as the following: *Give me a penny* and *Will you cash me this cheque*, it seems reasonable to conclude that both sentences illustrate verbs with two objects, which may be distinguished as the (personal) indirect and the direct object. If we define indirect object as denoting the person who is indirectly affected by the action, it seems difficult to refuse the name for the second any more than for the first case. And yet, those who know English will feel that there is a difference between the two constructions. We can show this also from external things. For the first *me* can be replaced by an adjunct with *to*, the second would require *for*. And it is possible to make the first *me* the subject of a passive sentence (*I was given a penny*), which is impossible in the second case. What is the cause of this difference?

It has already been shown that both *me*'s may be interpreted as indirect objects, if we accept the usual definition of this term. If we wish to reject the conclusion, we must refuse to accept the premiss: the definition of indirect object. The term object was originally restricted to the accusative-objects. It is only in later times that the term dative-object, genitive-object, etc. came to be used. The question is, therefore, what distinguished the accusative-object to give rise to its separation from other accusatives. I believe it will be generally acknowledged that the primary reason was partly negative: they could not be defined as adjuncts (of place, time, reason, or whatever else). A second reason was that they could become the subject of a passive construction. This reasoning must apply to any other kind of object. If we apply these criteria to the two sentences at the beginning of this article, it need not be argued that the first *me* is an object; it is quite evidently true. It would be difficult to say what relation exists exactly between *give* and *me* that can be considered as an adjunct, i.e. as defining the verb. But in the second sentence *me* may be looked upon as an adjunct to the noun *cheque*, and also as an adjunct to the whole predicate expressing the person benefited. It might be called an adjunct of benefit, as a translation of the traditional *dativus commodi*. The adjunct is illustrated by the following quotations.

Well, then, suppose you prove it by calling me a cab.

H. James, *Reverberator* p. 18.

(Bulgaria) has in great measure forfeited the sympathy and the admiration in Europe which her history since her liberation and her achievements in the contest with Turkey had earned her.

Times W. 18/7, '13.

Play me a nocturne, Dorian.

Wilde, *Dorian Gray*.

Soon after our return from Ireland he wrote me an account of his visit to Blair Athole.

Dean Hole, *Mem.* p. 42.

At length, in 1782, he (i.e. John Bull) was again exasperated into action, by discovering that the corruptionists had lost him America.

Trevelyan, *British History* p. 1.

In the darkest hour of danger and disgrace, great men had not been wanting to our need. Carleton had saved us Canada. Hastings had saved us India.

ib. ib. p. 42.

It may be noted that the same verb may be construed with two objects and also with an adjunct of benefit and an object. We have two objects in

I wrote him several letters, or in *I wrote you I was with the Pettigrews*.¹⁾ But we have an adjunct in *Will you write me an account of what you saw?*²⁾

It is not always easy to distinguish the two constructions. Thus some may be inclined to interpret the fourth of the above sentences (with *to write*) differently. We may also hesitate how to classify *him* in *I did him a good turn*. But the distinction makes it possible to explain why these seeming objects never become the subject of a passive sentence. Incidentally it also strengthens the force of the reasoning in my *Handbook*⁴ 275, (175 (and 1874) in the 3rd edition) to account for the rare occurrence of *send* and *bring* in an indirect passive.

The adjunct of benefit is closely related to, indeed essentially identical with, the so-called *dativus ethicus* (Hdbk⁴ 1869; 1879 in the 3rd edition), which is often, quite mistakenly, it seems to me, mixed up with the *dativus sympatheticus* (Hdbk.⁴ 1868, or 1878 in the 3rd ed.): *Look me in the face*.³⁾

The adjunct of benefit may also be a compound personal (reflexive) pronoun. In my Hdbk⁴ 1056, 2 (1057, 3 in 3rd ed.) I have explained the following cases as indirect objects. I am afraid that this is incorrect.

He very slowly proceeded to make himself his evening meal.

Galsworthy, *Freelands*, ch. 13 p. 156.

They were settlers who built themselves huts and cleared a piece of land in the commons or woods, at some distance from the village.

Hammond, *Village Labourer*, p. 7.

These examples help us to make the distinction of indirect object and adjunct more definite. For the function of these pronouns is clearly not to define the verb; on the contrary, they define the noun rather than the verb, but really both: they are adjuncts to the whole predicate. The indirect object, on the other hand, helps to complete the meaning of the verb only; if there is a direct object, the indirect object is not to be understood as an adjunct to it.

The use of the non-prepositional adjunct of benefit in English invariably refers to persons. A construction like the familiar Latin *Non scholae sed vitae discimus* is quite impossible in English.

The construction is most frequent when there is a direct object. The reason seems to be that the function of the adjunct (which cannot appear from its form in English, as it has no dative), must be shown by its position before the object. But the noun need not be an object: it seems to me that we have the same construction in *That stood him in good stead*, and also in *She made him a good wife* (where *make* is essentially a copula).

With regard to the history of the construction in English, I may observe that it seems a recent innovation, although it has its equivalents in the *dativus commodi* of the older Indogermanic languages.

After we have compared the construction of verbs with a *dativus commodi* and an object with that of verbs which really take two objects, it may be useful just to refer to some cases that are outwardly similar. The following table illustrates them:

1. He lost us Canada.
2. She led him a dog's life.
3. She struck him a blow.
4. She called him names.

¹⁾ Him = to him; you = to you.

²⁾ me = for me.

³⁾ The adjunct of benefit (and the *dativus ethicus*) in English seems to be restricted to personal pronouns; they are never strong-stressed. The *dativus sympatheticus* is used of nouns as well and may be strong-stressed.

In 1 *us* is not an adjunct to the verb; it naturally does not bear replacing by an adjunct with *for*, because it is a *dativus incommodi* (which is generally included under the name *commodi*). In 2, 3, 4 *him* is an object to the verb. This explains why *him* can become a subject, whereas *us* cannot.

In 1 *Canada* is an (affective) object. In 2, 3, 4 *life*, *blow* and *names* are not real objects, but adjuncts of contents (related to the cognate objects). This explains why *Canada* can only become the subject of a passive construction.

E. KRUISSINGA.

Notes and News.

Ingezonden.

Geachte Redaktie,

Vergun my, naar aanleiding van uw stukje *Misbruik van het Akademies Statuut* in het vorige nummer, de volgende zakelijke mededelingen:

1°. De fakulteit van letteren en wijsbegeerte te Utrecht heeft nooit de bedoeling gehad, dat één bijzondere hoogleraar „doktorale graden in het Engels zou verlenen”. De aan Curatoren voorgestelde regeling eist integendeel, dat bij een eventueel doctoraal examen het letterkundig gedeelte aan een tweede examiner, van een andere Universiteit, zal worden opgedragen. Dat aan een eventueel candidaats-examen Prof. A. G. van Hamel deel zou nemen, volgt reeds uit het examen-programma.

2°. Wanneer een onderdeel van de geschiedenis als bijvak gekozen wordt voor het doctoraal-examen, verleent de Utrechtse fakulteit op grond daarvan geen onderwijsbevoegdheid.

Dr. C. G. N. DE VOOYS,
Sokr. van de Litt. Fakulteit.

Met genoegen voldoen wij aan het verzoek van de Letterkundige Fakulteit van de Utrechtse Universiteit om bovenstaand stuk op te nemen. De enkele lezers die meenden dat wij in het vorig nummer ten onrechte een naar hun gevoelen persoonlijke zaak in een wetenschappelijk tijdschrift ter sprake brachten, mogen er een bewijs in zien dat de Utrechtse professoren er anders over denken, en zich niet op het standpunt plaatsen dat zij boven deskundige kritiek zijn verheven.

Het toeval dat Professor De Vooys sekretaris van de Fakulteit is, maakt ons de beantwoording gemakkelijker. Hij behoort immers tot de zeldzame geleerden die op gelukkige wijze de studie van taal- en letterkunde verbinden. Hij weet echter zo goed als wij dat zulk een combinatie bij de hoogleraren in het Nederlands sedert de wet van 1877 een groote uitzondering is geweest. Men kan dat zeggen zonder de verdiensten van bekwame mannen, onder wie de leermeester van een der redakteurs, te verkleinen. Wat echter voor het Nederlands, met een beperkte geschiedenis en een beperkte literatuur, moeilijk is, mag voor een vreemde taal, met een 500 jaar langere geschiedenis, en een onvergelijkelijk veel rijkere en uitgebreidere literatuur, zoals het Engels, vrijwel uitgesloten geacht worden. De ervaring heeft het trouwens bewezen: noch in Frankrijk, noch in Duitsland, noch in Engeland zelf, vindt men geleerden die beide taal- en letterkundigen zijn.

Uit de brief van Prof. De Vooys schijnt te volgen dat de Fakulteit zich er van bewust is dat het onderwijs van de nieuwe hoogleraar zich in

werkelijkheid tot het taalkundige zal beperken. Maar dan begrijpen wij niet waarom de Fakulteit examens wil laten afnemen in een vak dat er niet gedoeceerd wordt. Dat de examinerator van buiten komt, is vrij onverschillig: ieder die van akademiese examens ervaring heeft, weet dat ze zich aanpassen aan het gegeven onderwijs (zoals bij elk schoolexamen). De hoogleraar of lektor die dat niet deed, zou geen tweede keer als examinerator worden voorgedragen, en terecht. Het novum in de Utrechtse regeling is dat men de Universiteit maakt tot een examen- en graadinstituut; tot nu toe was het een instelling van onderwijs. Wij achten de nieuwe weg verderfelik voor de naam van de Universiteit.

Wat het kandidaatsexamen betreft, ook daar is letterkunde een examen-vak: wat bij de doktrale examens is voorgesteld, zou daar in elk geval ook moeten gebeuren.

Het tweede punt van de brief betreft een zaak die aan een andere Universiteit was voorgevallen, en de door ons aangeduide autoriteit aanleiding gaf tot zijn klacht. Uit de woorden van Prof. De Vooys zou men opmaken dat iemand, de hele geschiedenis als bijvak nemende, wél bevoegdheid verkrijgt. Wij vragen ons af of een kombinatie van b.v. Nederlands (of Engels) met geschiedenis voor de normale student niet te machtig is, maar laten het oordeel daarover liever aan anderen over.

Ons besluit is dus: dat er in Utrecht geen behoorlike grond is examens in het Engels af te nemen. De waarde van de daar verleende diploma's zal de bevoorrechten spoedig duidelijk gemaakt worden.

A-examen 1924. Het Bijvoegsel tot de Staatscourant no. 29 bevat het „Verslag der commissie, in 1924 belast geweest met het afnemen van de examens in de Engelsche taal”. Wij nemen er uit over de opmerkingen met betrekking tot het A-examen.

„Niettegenstaande de duidelijke wenken, door de commissies in vorige jaren gegeven met betrekking tot de studie der spraakkunst, bleek het, dat verscheidene kandidaten niet voldoende vertrouwd waren met de vormleer; zelfs kwamen bij het schriftelijk gedeelte fouten tegen de onregelmatige werkwoorden herhaaldelijk voor.

Met nadruk wijst de commissie er op, dat de slechte uitslag bij vele kandidaten te wijten was aan het feit, dat zij te korten tijd in Engeland hadden doorgebracht. De kennis van het idioom liet, ook tengevolge hiervan, veel te wenschen over; de slechte vertaling was zeker hiervan vaak het gevolg. Aan ruim 17 pct. moest de commissie na het schriftelijk gedeelte aanraden het examen niet voort te zetten of mededeelen, dat de kans op slagen vervallen was.

Bij sommige kandidaten ontbrak het juiste begrip van paraphraseeren. Zij schenen te meenen, dat het noodig is zeer eenvoudige woorden in het voorgelegde gedicht door andere te vervangen, soms zelfs door woorden, die tot de taal der poëzie behooren.”

W. P. Ker Memorial Fund. At the request of the Provost of University College, London, we have much pleasure in inserting the following appeal. Our readers will doubtless remember the article on the great English and Scandinavian scholar that was Prof. Ker, contributed by Sir Gregory Foster to our number of October 1923.

'Among the many distinguished services rendered by the late Professor W. P. Ker to literature and learning, the institution of the Department of Scandinavian Studies in the University of London is of special interest. He threw himself into the foundation of the Department with very great zeal. He had been teaching Icelandic to his students for years, but that was not enough; there must be a full equipment for the teaching of the Scandinavian (or, as he preferred to call it, the Northern) contribution to human learning. Inevitably he was chosen the first Director: in the last public speech he delivered at University College, he said, "May I add the piece of advice not to forget Mr. Helweg's Danish Ballads. Those are my last words"; and as he was leaving the College, he added, "I am anxious about Scandinavian Studies, they must be kept going."

The original Fund, which was raised to finance the Department for four years, is now exhausted. The staff consists of a Director, to which office Professor J. G. Robertson has been elected in succession to Professor Ker; a Lecturer in Danish, a Lecturer in Norwegian, and a Lecturer in Swedish.

Professor Ker's friends and old students are anxious to do honour to his memory in every way possible: it is felt that there is nothing that would please him better than to endow permanently one of the three Lectureships and to name it after him. For this purpose an annual income of £ 500 is required.

We invite all those who are willing to assist to communicate with Sir Edmund Gosse as promptly as possible. Contributions to the W. P. Ker Memorial Fund (either in the form of donations or in the form of subscriptions, spread over a period of three or five years) should be sent to Sir Edmund Gosse, at University College, London.'

English Association in Holland. Mr. Steuart Wilson gave a series of lecture-recitals on *Poetry and Music*, at the following places: Hilversum, 11 March; Sneek, 12; Dordrecht, 13; Arnhem 14; The Hague, 16.

He also lectured on and sang *English Folksongs* for schools at Alkmaar (11), Rotterdam (13), Nymegen (14), and Baarn (16).

Mr. E. R. Adair lectured on *The Importance of the Seventeenth Century in English History* at Flushing (19 Maart), Enschede (20), Nymegen (23), Groningen (24), Haarlem (25), and Leiden (27).

Members are reminded that a list of addresses of recommended English boarding-houses and families taking paying guests is kept by Miss F. J. Quanjer, 24 Weissenbruchstraat, The Hague, and that information will be supplied to any member free of charge, if a stamped addressed envelope is enclosed with the enquiry. Special requirements should be stated; Miss Quanjer is unable to comply with requests for the complete list. Non-members should send one guilder, to cover one year's subscription for general membership, entitling them to the services of the Information-Bureau.

Those who witnessed the performances of English Folkdances at Amsterdam, Haarlem, Hilversum and Nymegen in September 1924 will be interested in an article on „Engelsche Volksdansen en het nationale werk van Cecil J. Sharp”, in the March issue of *Ons Eigen Tijdschrift* (publ. by Van Houten, Weesp). The article is by Mr. D. J. van der Ven, the well-known folklorist, and contains a great many illustrations.

English Studies at Nymegen. Dr. Aurelius Pompen, O.F.M., has been appointed to the Chair of English Literature at the Roman Catholic University of Nymegen.

Prof. Pompen is already well-known to readers of English Studies by his contributions to our periodical, among which we may specially mention his reviews of Boer's *Oergermaansch Handboek* in vol. I, number 2, and of Saurat's *La Pensée de Milton* in vol. III, number 6.

On January 12, he took the degree of Doctor of Literature and Philosophy *cum laude*, on a thesis on 'The English Versions of *The Ship of Fools*, a contribution to the history of the early French Renaissance in England'.

Points of Modern English Syntax.

161. As soon as I let myself begin to tell about the people we came to know and the things that happened to us.... Mr. Cotes, Cousin Cinderella, ch. 8. Tauchnitz ed. p. 85.

What is the function of *come*? See English Studies VI p. 91.

162. "...Now relate, please, exactly what you have been doing in this sweet old realm of Edward's. I won't say another word."

We were able to relate a good deal, by taking turns, and we poured it all out about Towse, etc. *Ib.* ch. 6 p. 64.

Is there a reason for preferring *were able* to *could*? Hdbk.⁵ 290.

163. "I call that stretching veracity too far," he said simply. *Ib.* ch. 2 p. 23.

What is the function of the gerund here? Hdbk. 596.

164. We would have *to excuse her getting up*, but we would understand somehow that she never did, even when the Prime Minister came to tea. *Ib.* ch. 5 p. 49.

What is the meaning of the words italicised, and what construction is it? Hdbk. 626.

165. Instead, however, he was the son of John Trent and Son. *Ib.* ch. 1 p. 10.

What part of speech is *instead*? Compare *Grammar and Idiom* 214.

166. He would have it that he wanted Graham in the business. *Cinderella*, ch. 1 p. 17.

What is the function of *it*? Hdbk. 1017.

167. Mother and I were not delighted, though we pretended to be. *Ib.* ch. 1 p. 7.

Comment on the absence of *so* or *that*. Hdbk. 1042f.

168. "Let's lose them," said Graham, which, of course, was the merest foolish impulse on his part, and nothing would have induced me to do it. *Ib.* ch. 5 p. 59.

What difference would the substitution of *so* for *it* make? Hdbk. 104.

169. I would have given anything to know who he was thinking of. *Ib.* ch. 1 p. 8.

Comment on the form *who*. Hdbk. 1133 and 1111.

170. At all events father was very gratified. *Ib.* ch. 1 p. 5.

Explain *very* instead of *much*. Hdbk. 748; *Grammar & Idiom* 144.

171. But the moment the war broke out he began to worry about the waste it all was. *Ib.* ch. 1 p. 7.

What is the function of *the moment*; is it part of the headclause?

172. He said very little one way or the other about his experience as an officer.
Ib. ch. 1 p. 8.

We continued our way home; and next day Graham went into business. Ib. p. 9.

When are nouns without a preposition used as adverb adjuncts, as *way* and *day* here? Do these examples fit the rules of Hdbk. 1857?

173. I could say "the Hon. Mr. John Trent" if I liked, but father does not care about its being dragged in everywhere. Ib. ch. 1 p. 5.

This was very nice for father and mother and me, and I didn't care how often it happened. Ib. ch. 1 p. 9.

Explain the difference between the construction after *to care about*. Hdbk. 1918.

174. It was really complicated with emotion and excitement in a way I don't know whether I can describe. Ib. ch. 3 p. 33.

To what verb is *way* an object? Complete the rule of Hdbk. 1933 accordingly.

175. But there were various people we had known in Ottawa whom we hoped to see again. Ib. ch. 5 p. 47.

The question he raises, which is clearly just as present to the minds of Mr. Thakore and Mr. Horne, is one upon which the whole future of India hangs. *Times Lit.* 7/12, 22.

Can *whom* and *which* in these sentences be omitted? If not, why not? Hdbk. 1934.

176. It seemed to me almost docile the way they came along with her to the table where we were sitting. *Cinderella*, ch. 6 p. 69.

Analyse this sentence. Compare Hdbk. 1967.

177.especially as there was so much that Lady Tanner wanted to ask Lord Lippington if he remembered. Ib. ch. 8 p. 89.

To what verb is *that* (or rather *so much*) the object? Compare no. 174.

178. And I unfolded what there was to unfold about South Africa and the Minnebiac Rifles. Ib. ch. 8 p. 91.

Comment on the use of the simple infinitive. Could the passive form be used here? Hdbk. 316-8.

179. "I don't think you ought to cherish that luncheon," I told him; "it just didn't happen to agree with us, and we ought to forget it."

"Well, if you think going to dinner will help you to forget going to lunch." Ib. ch. 9 p. 99.

We could not substitute *to go* for *going* after *to forget*. Can you explain why?

180. He was no better-looking than Graham, but in a simpler way that made you think first of his looks and how good they were, while with Graham you remembered afterwards that he was handsome. Ib. ch. 8 p. 92.

Is *no* correctly used here? Hdbk. 1350f.

181. When it is a question of these English, one can always be sure. Bennett, *Old Wives' Tale* III ch. 4, 5.

Is the use of *English* according to the rule as usually formulated, also in Hdbk. 1770?

182. Gibbon and Adam Smith did not speak of Oxford, as it then was, very differently from Brown. *Times Lit.* 12/2, 20.

Is *from* a preposition or a conjunction here?

E. S. VII. 1925.

183. It might indeed be possible to cover my face; but of what use was that, when I was unable to conceal the alteration in my stature? Stevenson, *Dr. Jekyll*.
Is the clause introduced by *when* really subordinate? Hdbk. 1988.
184. What figure of reaction is the Government not bound to cut, if its policy involves the resignation of two men in succession, whose whole careers are identified with the growth and security of the Empire...? Observer, 12/2, 22.
What is the reason for using *not* here? Hdbk. 2179.

Reviews.

Broadside Ballads.

A Pepysian Garland: Black-Letter Broadside Ballads of the years 1595—1639. Chiefly from the Collection of Samuel Pepys. Edited by HYDER E. ROLLINS, Ph. D. New York University. — Cambr. Univers. Press. 1922. 21/—.

In Thomas Bewick's interesting 'Memoir Written by Himself' the eminent English engraver refers to Thomas Saint, a Newcastle printer, 'successor of John White, who had rendered himself famous for his numerous publications of histories and old ballads. With the singing of the latter, the streets of Newcastle were long greatly enlivened; and, on market days, visitors, as well as the town's people, were often highly gratified with it.... This state of things, however, changed when public matters cast a surly gloom over the character of the whole country; and these singing days, instead of being regulated by the magistrates, were, in their wisdom, totally put an end to.' Bewick wrote this about 1824. In other places, English and Continental, the street ballad celebrating or commemorating occurrences that struck the popular imagination were more tenacious of life. The present writer remembers hearing, in the 'eighties', a ballad dealing with the loss of the 'Adder', a Dutch man-of-war that had capsized and gone down with all hands on board. And to all appearance the species is still far from extinct.

But it does not obtrude itself and specimens have to be sought. In Pepys's days things were different. Of the eighty ballads this 'garland' contains, no fewer than seventy-three are from the first volume of the large collection bequeathed by the famous diarist to Magdalene College, Cambridge. Of the remainder six are from the Bodleian and one from the Manchester Free Reference Library. They have been arranged chronologically, number 80 dating from the year 1639 and dealing with Tromp's victory off the Downs ('to the tune of *the Angel Gabriel*')

All you that are brave Saylor,
of courage stout and bold,
Give eare unto a fight at Sea,
I purpose to unfold,
Newes of a famous battell,
fought on the Ocean main,
Betweene the Hollander,
and a mighty Fleet of Spaine.

.

The Spaniards in this conflict,
Was much with terrour fill'd,
For one man of the Hollanders,
ten Spaniards then were kill'd,

Their Scooper-holes run down with blood,
 into the Ocean maine,
 Which made them cry alas we shall
 * *never return to Spaine.*

.

And as it was reported,
 the Spaniards wanting shot,
 They let flye gold and silver store,
 out of their Ordinance hot.
 And much there was thrown overboard,
 which will nere be found againe,
 This misery was then
amongst the ships of Spaine.

.

But to conclude my Ditty,
 I thinke there have not beene,
 Since eighty eight, the like sea fight,
 neere unto England seene....

The ballad never mentions the Dutch admiral's name, which would appear a difficult one for a foreigner to remember. Dr. Rollins calls him Trump, which appellation being in the nature of a compliment rather suits old Martin, whom most Englishman persist in calling *Van Tromp*, and whom, some years ago, I saw (in a Spanish novel by Pio Baroja) referred to as *el almirante Trempe*. Another 'political' ballad is 'Sir Walter Rauleigh his lamentation: Who was beheaded in the Old Pallace at Westminster the 29. of October 1618.' (to the, very appropriate, tune of *Welladay*). But there are more that we might call 'sociological', as they illustrate or condemn contemporary practices and beliefs. Number 39, entitled *The cries of the dead* deals with the barbarous treatment of apprentices; number 16 with witchcraft; number 68 with 'the preservation of eight men in *Greenland* from one season to another'.... And there are cruel husbands *galore*, and plenty of faithless wives, and much hatred of Roman Catholics, and several portents dire, and awful punishments deservedly suffered by corn-hoarders, the profiteers of the time. And alas, some of the stories, alleged to have recently happened, belong not to sober history but to folklore. Such is the well-known Dutch legend of the Miracle of Loosduinen, 'the City (sic) of *Lowdon*', where the Lady lies buried who got 'as many children at one birth as there are daies in the yeare'.

WILLEM VAN DOORN.

Shelley in Germany. By SOLOMON LIPTZIN, Ph. D. New York, Columbia University Press. 1924. \$ 1.50.

The writer has undertaken the rather cheerless task of proving by historical research that the works of Shelley have never at any time been popular in Germany, that they have inspired German writers far more frequently with adverse than with favourable criticism, and that only in few cases have they exercised a noticeable influence upon the *dei minores* among German poets.

Only in the two decades before the revolution of 1848 did political tendencies in Germany favour a closer study and a stronger appreciation of the English poet, and in those years it was chiefly the revolutionary aspect of Shelley's work that found recognition.

To the writers of Young Germany Shelley was in the first place the author of 'Queen Mab.' The aesthetic criticism bestowed on his later and more important poems was, until a comparatively recent date, mainly unfavourable and unsympathetic.

The curiously inadequate views expressed on Shelley's work by papers with such ghastly names as 'Unterhaltungen am Häuslichen Herd' are interesting documents in the 'Kulturgeschichte' of the country, but seem hardly worth unearthing as material for a history of Shelley criticism in Germany.

One would have liked to see the facts about the esteem in which Shelley's poetry was held by some of the greatest figures in German literature, such as Goethe and Hebbel, elucidated by an attempt at explanation. In general, the why and wherefore comes in for all too brief notice in this book.

The most interesting pages are those dealing with novels and plays which make Shelley the hero. The influence of Shelley on Herwegh's *Bundeslied*, which was at one time so popular amongst socialists, is discussed in detail. The author rightly remarks that much of the controversy about Herwegh's indebtedness to the 'Song to the Men of England' is pointless, since the German poem bears a much closer resemblance to the 'Mask of Anarchy.'

The accuracy of this work of compilation seems, apart from one or two misspellings, unchallengeable. I would only point out that the Shelley bibliography which I prepared in 1922 appeared in this journal, not in *Englische Studien*.

As one who fully realizes the difficulty of handling a language not one's own, and who knows by experience the value of assistance from native writers, I cannot help regretting that the gentlemen who read the author's proof did not undertake their task a little more critically.

J. K.

Edgar Allan Poe: How to Know Him. By C. ALPHONSO SMITH.
Indianapolis. The Bobbs-Merrill Company. 1921.

This is one of a series, and if the other volumes — Arnold, Browning, Burns, Carlyle, Defoe, Dickens, Emerson, Hawthorne, The Bible, Lamb, Stevenson, Tennyson, Whitman, Wordsworth, etc. — are on a level with Professor Smith's instructive book, it should be a very valuable series indeed. As for his subject, everybody is agreed that Poe is a world author but for whom certain aspects of European literature would be entirely different from what they are. But, in Professor Smith's words, "Poe has suffered a strange fate. Nobody ever doubted his genius, but his genius has clouded and rendered spectral and remote his personality. He is popularly regarded as a manufacturer of cold creeps and a maker of shivers, a wizened, self-centered exotic, un-American and semi-insane, who, between sprees or in them, wrote his autobiography in *The Raven* and a few haunting detective stories. This book is an attempt to substitute for the travesty the real Poe, to suggest at least the diversity of his interests, his future-mindedness, his sanity, and his humanity. Old-world voices are requisitioned to speak for him, and he in turn through the wide gamut of his work is permitted to speak for himself." (Preface.) "Let us try to break away from the stereotyped biographies of Poe. They confuse the exceptional with the characteristic in his life, and they exalt particular moments and moods into fixed crystallizations of habit or impulse. Gestures are regarded as attitudes, and a single incident is made the scales in which an entire life is weighed. Let us take Poe's great phrase, 'totality of effect', and look at his life as a whole." (P. 26). Doing so Professor Smith finds that so far from being un-American, irreligious, detached from the life about him, and devoid of humour, Poe is one of the most representative Americans of his time, that his orthodox attitude towards Christianity and the Bible is identical with De Quincey's (though Prof. Smith

never mentions this author, who had more than a little in common with Poe), that he took the keenest interest in every problem of the day, including the progress of science, and that he had plenty of humour, *which, however, he purposely kept out of his poems* and which he introduced into his stories only at his peril, most probably because deliberate attempts at being funny are as a rule unsuccessful. Mark Twain and W. W. Jacobs are exceptions.

To vindicate Poe's humour Professor Smith quotes an exceedingly pleasant letter, written in 1844, from a lodging-house where he and his wife occupied one bed-sitting-room. (It was all they could afford.) The professor is right, but Sir Toby Belch would with equal right have remonstrated with Poe, saying, 'Wherefore are these things hid? wherefore have these gifts a curtain before 'em? are they like to take dust . . . ? What dost thou mean? Is it a world to hide virtues in?' I suppose the explanation is furnished by the aesthetic theories Poe professed and held. He was what Saintsbury (who, in his 'History' strangely neglects him) would have termed a Neo-classic. His constant preoccupation was 'Beauty and Good Taste', and he was a convinced sorter out of literary material, decreeing which was fit for poetic treatment, and which demanded a prose medium. Writing about Longfellow's ballads (pp. 142—149) he condemns *The Wreck of the Hesperus* on quite different grounds from those which a modern impressionist would adduce. 'With slight exception (sic), those particulars of the storm here detailed are not poetic subjects. Their thrilling *horror* belongs to prose, in which it could be far more effectively discussed (rather colloquial this word, in a *critique*, W. v. D.), as Professor Longfellow may assure himself at any moment by experiment. There *are* points of a tempest which afford the loftiest and truest poetical themes — points in which pure beauty is found (I have written poems and I am represented in anthologies, and — I do not know what pure beauty is, W. v. D.), or better still, beauty heightened into the sublime, by terror. But when we read, among other similar things, that

The salt sea was frozen on her breast,
The salt tears in her eyes,

we feel, if not positive disgust, at least a chilling sense of the inappropriate.' — I could wish Poe had been less vaguely academical here. Most 'lovers of poetry' — dear sentimental souls — will feel here neither disgust nor a chilling sense as specified by Poe. And it is by no means easy work — *experto crede* — to open their eyes, not to the inappropriateness of the second line quoted, but to its absurdity. We might also ask if Poe, as a poet, is quite unobjectionable in this respect, and point to 'The Conqueror Worm', with its 'crawling shape', 'a blood-red thing that writhes', 'vermin fangs in human gore imbued'.

Poe has been frequently misunderstood by admiring Continentals. Stéphane Mallarmé thought *For Annie* the best of Poe's poems, but as Professor Smith informs us (p. 232) he did not understand it: he thought the speaker — the man whose fever called *living* had been conquered at last — was a convalescent! Even Annabel Lee, so simple and so sweet, has not escaped misinterpretation. Now that we have Alphonso Smith's book such things are really no longer permissible.

WILLEM VAN DOORN.

Le Roman et les Idées en Angleterre. Par MADELEINE L. CAZAMIAN.
Tome I: L'influence de la Science (1860-1890) (Publications de
la Faculté des Lettres de l'Université de Strasbourg 15.) 1923.
IX + 484 pp. fr. 20.—

If anyone should still doubt the importance of the novel and disbelieve in its mission, let him take up the book of M^{me} Cazamian and he will stand at once convicted and convinced. How its field gradually widened, how the Victorian tradition was washed away by the influx of thought, how all new ideas, scientific, philosophic, socialistic, aesthetic and otherwise permeated the pages of novel after novel, how by degrees nothing human grew to be foreign to the English novel, which thus developed into one of the most interesting and important revelations of the human mind — all this is skilfully shown in M^{me} Cazamian's dissertation.

The first chapter, entitled: "*L'intellectualisme du roman et la science*" treats of the influence of Darwin's theory of evolution, of Comte's and Spencer's philosophy, of Strauss' and Schleiermacher's theological ideas, of the solidifying of the "*entente cordiale*" between art and science, which, in France, was to lead to the excesses of Zola and his "*queue*", and in England to the hyper-realism of such authors as George Moore, Arthur Morrison, Richard Whiteing.

The second chapter deals with George Eliot and shows how this pioneer divulged the Darwinian theory in the *Mill on the Floss* and in *Silas Marner*, the determinist theory in *Adam Bede*; how she expounded socialism in *Felix Holt* and *Daniel Deronda*. Greater opportunity for giving something new and original M^{me} Cazamian had in the third chapter, the one on Samuel Butler. This remarkable novelist-philosopher, this "minor writer with an almost major position" as an English critic aptly called him, has at last come into his own, and we welcome any fresh analysis of his writings so rich in ideas, so daring in their tendencies. M^{me} Cazamian discovers in Butler's work the first voicings of Bergsonism: "Par des arguments à lui, il est arrivé à rejeter les conclusions de l'école philosophique prédominante, et à rouvrir des questions qu'elle considérait comme fermées. Sans user de la psychologie et de la métaphysique Bergsoniennes, il a été conduit, par ses réflexions sur la biologie, à exposer et à défendre les idées générales auxquelles le Bergsonisme aboutit — à affirmer l'action réelle de l'esprit sur la matière, la liberté humaine, la révélation graduelle d'un dessein dans l'univers — à substituer "l'évolution créatrice" à "l'évolution mécaniste". (p. 237.) Putting aside the question whether it should be very much counted in Butler's honour to have been Bergson's predecessor, it is certainly honourable to have had the daring, as Butler did, to oppose, and not unsuccessfully at that, the sacred theory of evolution. The difficult problem of Butler's personality may be approached from several sides; to have effectively done so from one, viz. the ideo-analytical one, is a distinguished merit of M^{me} Cazamian's work.

The next chapter deals with the growth of pessimism and its marked influence on the literature of the last two decades of the century. Schopenhauer's philosophy remained comparatively long unknown in England: between 1853 and 1875 only a few articles speak of him at any length. After that date, however, his works become the staple of criticism, a translation is undertaken in 1881, the Athenaeum uses the adjective: *Schopenhauerian* without giving an explanation of the term. Says George Moore in that flippant colloquy between his conscience and himself: "If you had

read Schopenhauer you would know that the flesh is not ephemeral, but the eternal objectification of the will to live". Gissing's notions about marriage and the bringing forth of children are strongly leavened by the German's doctrines. In a footnote M^{me} Cazamian mentions no less than ten important critical works on Schopenhauer's philosophy published within the twenty years after 1875. In 1901 it is Mr. H. G. Wells who considers him as one of the men that will continue a light for the citizen of the New Republic.

The two authors in whose works the pessimistic influence is traced fullest are George Gissing and Thomas Hardy. The 70 pages M^{me} Cazamian devotes to the personality and the works of the former testify to a sympathetic understanding of this unhappy author, whose literary importance has been too long underestimated. M^{me} Cazamian has had the privilege of some private information from M^{me} Fleury-Gissing, and on the strength of this she adds a few, though not very significant, touches to the portrait of the author. Private information from a relative is a dangerous thing and should be accepted with reserve, especially in a book of so stern a character as M^{me} Cazamian's. That we might have possessed a story of: the Deliverance of George Gissing, would seem a not overbold suggestion, in view of the few but exquisite pages of happiness we do possess in some sections of *Henry Ryecroft*. An interesting bit of information is contained in footnote 38 (p. 369) in which we are told that, in the last years of his life, Gissing was engaged on a book on spiritism and hypnotism, to which he had given the title of: "The False Prophets", but the MS. of which he destroyed not being satisfied with it.

According to a letter of Mr. Gosse's appended to Hedgcock's book Thomas Hardy has denied any foreign influence on the development of his ideas. All the same it is curious to note how many of his views concur with those of the German philosopher. M^{me} Cazamian puts it like this: "Le pessimisme de Hardy fut d'abord la prévention contre le monde d'une sensibilité romantique. Il s'est ensuite nourri de la conception scientifique de l'univers. Il a été enfin confirmé par la philosophie de Schopenhauer, qui lui a suggéré quelques-unes de ses dernières formules." (p. 449). In the first period of his literary career Hardy experimented in several directions, but the best of his work belongs to the gloomy atmosphere of despair, which is only lightened by a passionate pity: "qui est en elle-même une force morale, un principe de vie."

M^{me} Cazamian announces a sequel to the present work, in which she will endeavour to discover in how far the scientific and pessimistic tendencies she has so ably analysed have left traces in the novel of our own days, how on this uncongenial soil the new beliefs and dreams found birth and growth. In view of the thoroughness of the first part we eagerly look forward to the second.

W. v. MAANEN.

Geschichte der Vereinigten Staaten von Amerika. Von CARL BRINKMANN. Handbuch der Englisch - Amerikanischen Kultur, herausgegeben von Wilhelm Dibelius. Leipzig-Berlin. B. G. Teubner, 1924, 87 p.

The task of rendering the history of the United States in some eighty pages, so as to fit the treatment to the frame of a manual of the type here intended, constitutes a supreme trial of an historian's skill. The test lies

primarily in the selection of the material and in the structural design. The essential point is to present in clear outline the various factors that determine the growth of the political community. Of this prerequisite the writer is fully conscious, and his wide and accurate knowledge, his acute insight into the interaction between economical and political conditions generally enable him to draw his outlines firm and clear. We may, perhaps, question the wisdom of meticulously adhering, as he does, to the hard and fast division naturally provided by the succession of presidential periods. Possibly, we may also wonder if, in view of the limited scope of the work, there is not occasionally too much incidental mention of detail.

The principle of conciseness, however, imposes severe conditions not only on the inner, but also on the outer form, i.e. the style. And unless the style be telling, pregnant, terse, elastic, things of such magnitude cannot be compressed into so few words. With this requirement, the present reviewer ventures to think, Mr. Brinkmann fails to comply. Both the sentence structure and the expression are somewhat untransparent. The reader has to wade through involved clauses and interpolated adjuncts, gasping helplessly all the while for the liberating verb at the end of the sentence. This weakness of style is the more to be regretted as the contents themselves are so good.

Only on a few points would I differ from the author. In the treatment of the attitude of the English Parliament towards the rebellious colonies I think there is no sufficient regard paid to the fact that the sovereignty was invested in the king *in* Parliament, that the latter is more than a mere representation of the people. The parallelism between Germany and Japan in their relations with America appears to me to be somewhat strained; it will not do to consider the manner in which the United States were driven into the war as a fatal conflict, in which the mistakes of the German Government had only an incidental significance.

A few small errors: on p. 7 Hawthorne is called William, on p. 53 he is called by his right name. On page 64 1889, instead of 1893, is given as the beginning of Cleveland's second presidency. President William Harrison can scarcely be called an "Unabhängigkeitskrieger"; he was born in 1773, and joined the army in 1791.

J. HUIZINGA.

A Grammar of Spoken English. On a strictly Phonetic Basis.
By HAROLD E. PALMER. W. Heffer & Sons, Cambridge. 1924.
(xxxvi + 293) 12/6.

For the intelligent and economic tuition of a foreign language it is necessary for the teacher to be acquainted with the psychological processes by which the student is to acquire his knowledge of the language to be studied. Fortunately, of late years this has been realized by all those who act as guides in the instruction of foreign languages.

This is convincingly corroborated by the Introduction to Mr. Palmer's *Grammar of Spoken English*. In a few chapters the writer here points out what is the utility of grammar in teaching a foreign language and what is its scope as against the Dictionary. The chapter, dealing with the first question and in which the importance of grammar is emphasized in helping to "perform the greatest number of useful substitutions" will be of interest to at least one section of the readers for whom the book is chiefly intended viz.: "foreign adult students of English who are already able to understand written English." Interesting too, particularly to the Continental

student, will be what the author says in his chapter on "The Grammar of Usage." Here a fierce and vigorous onslaught is made on the erroneous idea that there should be, apart from usage, a sort of ideal of intrinsically "correct" grammar, which ideal, unfortunately, is never realized not even by the most ardent defenders of such an assumed standard of correctitude. Now this, to us, is a theory exploded long ago. Yet the aid of a host of powerful allies, ranging from Horace to Sweet, Wyld, Jespersen, and others is called in to dispel this antiquated idea.

Still, truths like these will bear repetition, especially when couched in the brisk and vigorous style that is so characteristic of Mr. Palmer throughout his work.

The rest of the book is equally or even more stimulating than the Introduction.

First there is the fact that the Grammar treats of Spoken English only. On page xxxv the author says: "The dialect described and taught in the following pages is that used in everyday conversation by the vast majority of educated speakers living south of the Trent and east of the Severn, the British Channel and Devon, and particularly those who are native of London and the Home counties". Now this is of importance to the foreign student, for his chief means of acquiring an accurate knowledge of idiom as well as grammar is the constant and careful observation of the English of books and newspapers, besides a visit to England when he gets the opportunity for it. However, everybody knows how subtle the distinctions often are between what is typically Spoken and Written English. A student may have attained a high degree of perfection in pronunciation and fluency, yet will soon betray himself as a foreigner by the peculiar use of a phrase or a syntactical construction, and above all by little idiosyncrasies in the production of the sounds, in stress and, last not least, in intonation. And here Mr. Palmer's book will prove a mine of useful information to the serious and painstaking student. The chapters on *Sound-Junction and Assimilation*, on *Weakening*, and especially that on *Intonation* merit the closest attention.

But more instructive than all this is the wealth of examples found on every page of the book. Moreover, in accordance with "the strictly phonetic basis" on which the grammar has been constructed, these examples are all given in phonetic transcription and are provided with intonation-marks. No end of benefit will be derived from a careful and repeated perusal of these sentences given in illustration of the rules.

The Morphological and Syntactical sections of the Grammar have been restricted to what is strictly necessary for a correct use of the language. And again the author scrupulously abstains from transgressing the bounds of Spoken English. This is interestingly illustrated by such observations as that contained in a note, affixed to the past participle of *to lie*¹⁾ and stating that: "This word, given for the sake of reference, is practically unknown in spoken English." (note p. 98.) Or again by the "Important Note concerning the use of *much* and *many*" of § 140, 3 (p. 59), where these words are banished from the realm of Spoken English to be replaced by such expressions as: *a lot*, *a large number*, *a large quantity*, *plenty*, *a good deal*, etc., except in five specified cases.

In accordance with the object of the book these sections contain no learned definitions. However, this lack of precision in the matter of definition

¹⁾ For the sake of convenience I transcribe all quotations in phonetic writing into the ordinary spelling.

is amply made good by the copious number of examples that serve to illustrate each rule. If at all possible, the author gives all "the most important words" belonging to a syntactical category.

A fourth part, dealing with "certain logical categories not lending themselves to treatment under the respective headings of 'Parts of Speech' and 'Parts of the Sentence'" concludes the book. Here are treated such subjects as: the Means to denote Emphasis, Affirmation, Negation, Interrogation, various Methods of Expressing Time-relations, and one or two other topics that could not easily be classified elsewhere. Again the wealth of illustration will materially assist the student in obtaining a very accurate knowledge of Spoken English. As a typical instance may be mentioned § 638, p. 280, where no fewer than seventy-one different ways are given to tell any one to: *Come here*.

After saying so many good things about a work one is somehow loath to find fault with it in the matter of detail. Yet, here and there one cannot help regretting that an important subject should not receive somewhat fuller treatment. The significance of the Progressive Form, for instance, will hardly be realized by a student, when he has studied the subject in this Grammar only. When he is told in § 301, on p. 150, that with certain verbs "the Progressive Form is or is not used according to semantic conditions" he will naturally look for elucidation as to these semantic conditions in the examples given. But he will be disappointed.

Finally, in one or two places, one cannot help positively disagreeing with what the author says. Let me mention a few instances to prove this. In § 323 — 6, — end of Group III (p. 161), we find: When the subject is the anticipatory pronoun *it*, such adjectival predicates may be modified by phrases introduced by the preposition *for*.

E.g. It is necessary for me to do it.

Everybody thinks it absurd for him to act like that.

Now formally the phrases introduced by *for* may be looked upon as modifying the predicates in the first of the two examples quoted above as well as in three other sentences given in the book. But would such analysis be possible for the second of the above examples? And would this analysis in the other cases agree with the English speech-instinct?

In § 335-5 (p. 164) the Past Participle is said to be used as Past Participle Proper. No mention is made of what the author means by this. From the examples one would be inclined to identify it with the free adjuncts of Kruisinga's *Handbook* (quoted by the Author). But then the following sentences make us reject this assumption.

They so often get broken.

He declared himself satisfied.

I want these things changed.

I was there myself and saw it done.

In § 331-1 (p. 163) the Past Participle is said to be used as Qualificative and in illustration we find amongst other sentences:

It got broken.

Now, one would ask, where is the difference between this and the first example quoted above under § 335-5.

Again in § 333-3 (p. 164) the Past Participle is mentioned as a Predicative of Result, and this is exemplified by:

I must have it seen to.

Is this different from: I want these things changed? And again is *satisfied* in: He declared himself satisfied, a Past Participle at all? This chapter is apt to confuse rather than enlighten the student through its lack of consistency.

Nor is the section dealing with the *Ing-Form* of the verb satisfactory.

§ 343 (p. 165) gives examples of the Gerund as Direct Object:

It is hardly worth while (my) troubling him.

It is no use crying over spilt milk.

It is no good (my) talking to him.

I don't think it is much good writing to him.

One would be inclined to classify these sentences with § 342, (p. 165): Gerund used as Subject (or Nominal Predicate).

§ 347-§ 349 (p.p. 167-168) treats of the *Ing-Form* as a Qualificative.

§ 348-5 (p. 167): As Qualificative:

E.g. We are wanting in tact.

§ 349-6 (p. 167): As present Participle:

E.g. There must be some missing.

You were right in saying he wouldn't come.

He spent a long time (in) getting it quite ready.

On seeing me, he stopped.

By doing that, you will save a lot of time.

Is the first sentence of this paragraph different from the one quoted under § 348-5? And after reading § 341 (p. 165) the student will no doubt be inclined to call the other of the above examples Gerunds rather than Present Participles.

Finally, § 501 (p. 232) illustrates Infinitives of Result. (Subdivision of: Predicates of Result).

E.g. If he doesn't do it of his own accord, I shall make him do it.
I'll get him to come.

I can't get anybody to do it properly.

The analysis given here is hardly an adequate substitute for the Accusative with Infinitive Construction of other grammars.

However, these little blemishes do not materially detract from the great merits of Mr. Palmer's Grammar, which throughout is stimulating by its originality of treatment and instructive in its copious supply of examples as well as in its clear presentation of what is essential.

The Hague.

H. J. V. D. MEER.

Brief Mention.

The Oxford English Dictionary. Volume X. *Whisking-Wilfulness*. By C. T. ONIONS. 64 pp. Oxford, Clarendon Press. 1924. 5/— net.

The Oxford Dictionary, according to booksellers' catalogues, is a classical and educational book.¹⁾ I agree. Its educational value, for journalists as well as students of English, is evident. And it needs no prophet to predict that it will be looked upon as a classical work in the near future, if, indeed, it is not a classical work already, even though it is not yet finished.

The October number, coming as it does within a quarter after the preceding instalment, makes us hope that the end is near. The present instalment contains several interesting

¹⁾ Works on linguistic subjects appear so rarely in England that the compilers of most bibliographies (see, e.g. the *Times Lit. Suppl.*) have no heading for them. I have also seen the Oxford Dictionary classed as *Literary*. — K.

words, as is usual in parts dealing with the native element. Many readers will be interested to find that *whist* is onomatopoeic in origin, like *whisper*. The latter is defined as equivalent to breath, but 'in strict use implying also contraction of the glottis'; the effect of this definition, not very satisfactory as it is, will probably be destroyed by the explanation under 4, where it is repeated that 'in Phonetics' *whisper* is a synonym of voice. The student of syntax will immediately turn to the article on *who*, and he will not be disappointed. I do not know that such early examples for the anaphoric relative *who* as are here given had been pointed out before. The nominative *who* is instanced from Robert of Gloucester; this is more interesting than the observation frequently made that Chaucer, though he has *whose* and *whom*, does not give any instance of the nominative. The reason for the slow spread of the nominative is probably that it did not supply a real want (*that* being available), whereas *whose* and *whom* were distinctive case-forms without a rival. Other articles of interest, of an etymological kind or otherwise, are *Whit Sunday*, *whitefriar*, *White House*, *whitewash*, *whole*, *wide*, *wield*, and *wide*. — K.

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occurring in an inscription. — As to the origin of the story, Förster quotes a sixteenth century French couplet showing that the story was familiarly known in France. He concludes that the English poet used a French source.] — Käthe Göritz, Robert Brownings "Christmas—Eve and Easter—Day" und "Das Leben Jesu" von D. F. Strauss. [Miss Göritz concludes: "Das Problem, so wie es Browning hier fasst, kann ihm nach der konstellation des damaligen geisteslebens nur durch D. Fr. Strauss nahegelegt worden sein."] — "Kleinere Mitteilungen", including A. Brandl, Modernes Englisch im Universitätsunterricht. — F. Liebermann, Angelsächsisch Lidwicas. — The same, Speiseverbote der Angelsachsen. — The same, Die Dreizahl der Hexen in Shakespeares Macbeth. — F. Holthausen, Die Ballade in Chaucers Legendenprolog. — Sitzungsberichte der Berliner Gesellschaft für das Studium der neueren Sprachen für das Jahr 1923; Verzeichnis der Mitglieder. — Reviews.

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English as the First Foreign Language in Secondary Schools.

When in the second half of the 19th century modern languages became compulsory subjects in continental secondary schools, French was still, as in the eighteenth century, the European language *κατ' ἐξοχήν*, the language of diplomatists and courtiers, of scientists and gentlemen, of men of letters and soldiers. It had to be learnt somehow and somewhere — generally at an early age and if necessary from quite incompetent teachers without degrees or diplomas.¹⁾ It was a matter of course, not a subject for schools. Even English political and economical ideas reached the continent through France; English, therefore, was less important, and seems to have been taught regularly only in Northern Germany, especially in the Hanse-towns and Hanover. Consequently, when the teaching of modern languages in schools was organized, French quite naturally took the first place and has kept it till now, except in some quite recent types such as some reformrealgymnasiums in Germany and some realgymnasiums in Austria.²⁾ It was not until 1900 when a strong liking for all things English spread in Germany, that proposals for an English gymnasium were made. But independently from fashion or political reasons there were methodical influences at work to put English first among modern languages. About 1905, the impossibility of teaching *two* modern languages with equal thoroughness was stated clearly³⁾; from that year there has been a growing tendency to differentiate the standards of the first and second foreign language: one was to be taught so that the pupils might get a full knowledge in reading, speaking, writing, for the second a 'reading knowledge' was considered sufficient. Some years later, in 1908, J. Soergel⁴⁾ first proposed to start with English and in 1914 Max Deutschbein⁵⁾ attacked the prejudice that English was very easy, even contemptible for its easiness, showing the great difficulties of the English vocabulary and of English syntax for German pupils. But it was not until after the war that the problem 'Ought we to put French or English first?' attracted greater attention and the masters' meetings of Halle (1920), Hildesheim (1921), Jena (1921) and Nürnberg (1922) brought long debates and clear resolutions for putting English first in the curriculums of *all* secondary schools without Latin.⁶⁾

It is not quite correct to make the political state of Europe after Versailles and St. Germain responsible for this change which was evidently preparing long before the war. No doubt political developments were unlikely to foster a love of things French, while at the same time a great many circumstances were in favour of English and of the English and Americans. In spite of the appalling consequences of the war in England⁷⁾ the old English

¹⁾ Fritz Reuter's first French teacher was a tailor, who on his wanderings had spent seven years in Paris; after he had taught his pupils to say 'Je suis été' he was replaced by a Mr. Droz, a native of Locle in Switzerland and an old veteran of the Napoleonic wars.

²⁾ Some realgymnasiums in Austria have English, some French as the first *modern* language. Of late, English has been gaining ground.

³⁾ Cf. Th. Zeiger in *Die Neueren Sprachen* (N. Spr.) 29, 90.

⁴⁾ J. Soergel, *Englisch als erste Fremdsprache*, Programm Erfurt 1908.

⁵⁾ *Zeitschrift für die Reform der höheren Schulen*, Jahrgang 26, Heft 1 (March 1914).

⁶⁾ In volumes 27 to 31 of the N. Spr. the details of these proceedings are to be found; the last report on the 19th "allgemeinen Neuphilologentag" contains a full report on the meeting of Nürnberg.

⁷⁾ Cf. W. Picht, *England nach dem Kriege*, p. 85 and 120.

saying 'Shake hands after the war' came true again, perhaps not among the conservative 'Die-hards', but decidedly among the 'Society of Friends' and most of the English intellectuals¹⁾. It is needless to remind the reader of the somewhat different attitude of France; suffice it to say that the reaction against it could not fail to strengthen immensely the position of English at the most critical moment. But after all, this was only the last straw; England and America²⁾ have grown so gigantically since 1850, that even without such comparatively insignificant things the precedence of English would have led to a change in our curriculums from reasons no longer to be ignored.

Thus English is at present the first language in a slowly but steadily increasing number of secondary schools (for boys and girls) in Germany; in 1923, French was the first language in 790 schools (of all sorts), English in 189. English has been made the first or only language in all Bavarian secondary schools³⁾ except those in the Transrhénanian Palatinate, in most schools of the Hanse-towns Hamburg, Bremen, and Lübeck⁴⁾, and in a great many secondary schools of Northern Germany (Altona, Geestemünde, Wilhelmshaven). In Prussia English has not made much progress, but it has been put first in some schools and the new memorandum on Prussian secondary schools speaks, not of French and English, but of the *first* and *second* foreign language, everywhere carefully avoiding any red-tape decision, any authoritative or peremptory settling of this our problem.⁵⁾ The 19th 'allgemeine deutsche Neuphilologentag', came to the conclusion, that neither English nor French can be put in the first place by decree and that this problem cannot be solved by a resolution. All schools of Silesia except two and a great many schools in western Germany⁶⁾ have petitioned the Prussian Board of Education to allow them to begin with English; Director Zeiger, one of the leaders of reform, has from intrinsic and cogent reasons put English first in a curriculum adapted to the wants of the new memorandum.⁷⁾

In Austria, we are a little behind. But when I had directed the attention of modern language teachers to this problem in February 1923⁸⁾, the Vienna Association of Teachers of English and the Association 'Realschule' asked the Austrian educational authorities in January 1924 to give the beginning with English a fair trial at some polytechnic schools (Realschulen) and one

¹⁾ For the attitude of French professors cf. M. Grammont in the *Revue des langues romanes* 60, 349: "s'il y a des linguistes en France, en Suisse, en Danemark, il n'y en a pas en Allemagne". Apparently the notion of Marty, Schuchardt, Finck, Diez being great linguists will have to be dismissed after this judgment.

²⁾ Cf. F. Schönemann, *Amerikakunde* and G. Hübener in *Preussische Jahrbücher* 1924.

³⁾ Cf. Hermann Paul on the practical results of French teaching in the Bavarian gymnasiums in his booklet *Über Sprachunterricht* (Halle 1921).

⁴⁾ Here French has another rival in Spanish, which is taken up chiefly for commercial reasons; cf. N. Spr. 32, 358 and the report on the meeting in Berlin, October 1924, p. 151—159.

⁵⁾ *Die Neuordnung des preussischen höheren Schulwesens* (Weidmann, 1924), pp. 53—55 and 38:9: "dass bezüglich der modernen Fremdsprachen die Vertauschung des Englischen mit dem Französischen freigestellt ist. Anträgen, diese Frage zugunsten des Englischen durch ein *Machtwort* zu entscheiden, hat die Unterrichtsverwaltung *nicht* stattgegeben... Ebensowenig wird man freilich das Vordringen der englischen Sprache *künstlich* aufhalten dürfen."

⁶⁾ Cf. N. Spr. 32, 367.

⁷⁾ See his paper *Die neueren Fremdsprachen in der Neuordnung des preussischen höheren Schulwesens*, N. Spr. 32/155 and 158.

⁸⁾ In our official organ *Volkserziehung*, of February 1st, 1923.

'Deutsche Mittelschule'.¹⁾ This latter school, for boys and girls from 11 to 14, begins with a foreign language at a comparatively late age (in the third form) and I am convinced that only good linguists among the pupils will gain any knowledge of French at all, if French is taken first. Moreover, the organization of the high schools (Oberschulen) adjoining this new and unsettled type of 'Deutsche Mittelschule' gets so complicated in this case, that V. Belohoubek, from his administrative and practical work the best expert in this new type, shares my conviction that we had better begin with English in all these schools.²⁾

At present we have one realschule in Vienna starting with two English and two French classes; to my mind, this is the best way of giving English its due without damaging French, but unfortunately this expedient is practicable only in large schools. Then two "Deutsche Mittelschulen" at Linz (1924/25) and Bruck a. d. Mur (1923/24) have English as the first language. English will no doubt become general, when these new types have become fixed, say in 1926/27. Moreover English has ousted Greek in some gymnasiums (Vienna, Leoben, Wels), which will become realgymnasiums in this way. The Vienna Association of Teachers of English, to whose secretary M. Schmid I am indebted for most of the facts mentioned, has carefully prepared two plans for the teaching of English as first, French as second language³⁾: one for polytechnic schools (English 6, 5, 4, 4, 3, 3, 3; French 3, 3, 3 lessons a week), one for "Deutsche Mittelschulen" (English 6, 6, 4, 4, 4, 4; French 5, 4, 4, 4 lessons a week). From my experience of two years' practical work in such a school I should say, that in spite of careful preparation of my work I met difficulties where I least expected them, not in pronunciation or spelling, not in many chapters of elementary syntax, but in things seemingly quite easy and self-evident.⁴⁾ My work was favoured by the small number of pupils and the possibility of having an English lesson every day; it was made difficult by the fact, that no helps for such work (sound-charts, pictures etc.) were at my disposal and that help from parents was somewhat problematical.

In grappling with the problem itself, we must first consider the relative *practical* importance of French and English.⁵⁾ The fundamental problem is the decrease in numbers of the French-speaking world. All means proposed for stopping this decrease, all propaganda of French language and literature

¹⁾ Cf. The short report of the proceedings in N. Spr. 32, 44. In the debate the professors of Romanic philology did not think that French had more "formal values" than English.

²⁾ Cf. *Die österreichischen Bundeserziehungsanstalten*, Vienna 1924, p. 461. — My review of the methodical essays in this book which are of importance for modern language teachers, will be published shortly in the "Luickfestschrift" (as a supplement to the N. Spr.).

³⁾ The plans are published in N. Spr. 32, 283 and in *Volkserziehung*, September 1st, 1924.

⁴⁾ Thus 'easy' English has only one *form* for both *gerund* and present participle. But the pupils nevertheless must soon learn to distinguish one from the other and I had not thought of this difficulty. The similarity of German and English words is no help for learning the English words better and I had underestimated the difficulties caused by this *ignis fatuus* of etymology.

⁵⁾ From H. L. Mencken's *American Language*³ (382—392) I quote the following facts:

	Number of people using English	French
1600 (estimated)	6	14
1700	8 $\frac{1}{2}$	20
1800	20—40	31
1850	60	45
1920	150	60 millions.

in many European countries, especially in the new states, cannot stop the resulting decrease of French influence. France itself is overrun and plundered by English and Americans, the Parisian feels less and less at home in his americanized city; and even the English do not appreciate French for practical purposes so much as they used to do.¹⁾ The partisans of French say that it is indispensable for intercourse with the states of the Balkan, for the east of Europe, for the Levant. But this is wrong. I passed my childhood among Slavs, I came to know a large number of Slavs later on; French is of no great use in communicating with them. It is found among the educated, it is enforced in official life by French political pressure, but if one thinks of living in these countries, of knowing their economical, social, political conditions and problems, if one wants to get more than a smattering of all matters concerning them, one will have to learn Serbian, Polish, Russian; and of late German curriculums have admitted Russian and Polish, resolutely doing away with the insecure and round-about way of using French to understand a Russian.²⁾ For the increasing practical value of English literature, of English books, papers, periodicals, I need hardly give data; look at the work of English and American universities, institutions, laboratories. English has become indispensable for university students and will therefore be given a place in the new curriculum of the Austrian gymnasiums.

But even if the practical importance of French and English was quite equal, I should prefer English for methodical reasons. I do not think English, taken as a whole, is very much easier than French,³⁾ but it is much more suitable for young beginners. French is hardly ever learnt at our schools in such a way that the pupils have a thorough knowledge of French, that they can speak and write it, that they can read French letters, French newspapers, French books, and, above all, that they can use French as a means of understanding French literature and French culture better and better. I quote a few examples only of French forms, collected in a fifth form (after 6, 5, 4, 4 lessons a week): *j'ai lisé, lité, lis; couvri; je m'ai souviens, il a paraissé, circuler* [kirky'le], *par que* for *afin que*. Common words and phrases, such as *l'autre jour, quartier, je suis ravi*, from which I hoped to get associations for the English words or constructions, are quite unknown. As to language, three objections must be made against French: the phonology, orthoëpy, and morphology are very difficult, these three departments take a very long time in teaching, much longer than in English (say 4—5 years in French, 2—3 years in English), and French syntax, style, idioms, semasiology can hardly be treated with the fulness necessary for a real knowledge. Even a good pronunciation is rarely gained; the orthoëpy with all the silent consonants, having different values from what they seem to have (very puzzling is *aux hommes: aux maîtres*) is a great stumbling block and one may find in upper forms frequent mistakes such as *donner* for *donné, les élève*, or mispronunciations of all kinds. As to morphology, partisans of French say — and keep saying it, because they do not grasp the problem — that French

¹⁾ The Conference of Educational Associations still put French first, then German, Spanish, Italian. But city merchants think that Spanish ought to come first, then German, and French only third.

²⁾ Vossler (N. Spr. 35, 226) has pointed out the grave dangers for Germany resulting from this French political propaganda; Murko warns against neglecting the Slavic languages any longer in Germany (*Internationale Wochenschrift*, 12, 226).

³⁾ 'If a language is very regular and simple in one department, we may expect it to be irregular and complex in another', Henry Sweet says in his chapter 'All Languages Equally Difficult' (*A Practical Study of Languages*, p. 68). Most comparisons and valuations of languages entirely neglect this, as we shall see later on.

has greater "formal values" (formale Bildungswerte). Their reasoning is something like this: the best language for formal values is Latin; as modern language schools are unfortunately without Latin, we must take the language coming next to Latin in formal values. And this is surely French, as it has far more forms than English. Here the trick comes in of making "formally valuable" mean "having many forms". So French, having more forms, more irregular verbs than English, is more apt to cultivate the mind, to develop the mental faculties of the pupils to the highest point, to give a good preparation for splendid mental work later on. This, of course, is nonsense. In Latin, formal endings are necessary to show the structure of the sentence. *Matrem (mater) amat filia(m)* is synthetic, but French is so no longer and its forms are the débris of the old structure, worn and decayed, and very puzzling for the pupils. They feel they could do without them and will show this in their writing-books. French verb-forms (and they are the bulk of morphology) are a muddle of three groups: 1) forms sufficiently characterized in pronunciation: *je donne*; 2) forms characterized more than necessary in pronunciation: *nous donnons*; 3) forms not sufficiently characterized in pronunciation: *ils donnent* (= *il donne*). Now in spelling we have the same groups, but in quite a different arrangement; thus *tu donnes* is group 1) in pronunciation, group 2) in spelling; and we get the following table, indicating each group by its respective number:

		First Conjugation		Second Conjugation	
		pronunciation	spelling	pronunciation	spelling
1 st	Sing.	1	1	1	1
2 nd		1	2	1	1
3 rd		3	1	1	2
1 st	Plural	2	2	2	2
2 nd		2	2	2	2
3 rd		3	2	1	2

This is not logical and clear, this is not instructive, but highly perplexing for the pupils. When observing a higher French class at work, one will notice that morphology even there still takes the bulk of time. Constant repetition, constant tests, constant weeding of mistakes of old standing, constant exercises over and above the regular work are necessary to keep the morphology in good repair.

These difficulties occur in the beginning, whereas in English the hardest work is necessary for syntax and style, which come later. Now we have to distinguish three groups of pupils: 1) those who drop out soon or leave school after the first four or five forms; these get in Austria a four years' course of the foreign language (or two years only in the "Deutsche Mittelschule"); 2) those who finish the secondary school (7, 8, or 9 years) and are then done with their studies; 3) those, who go to the university. All three groups are together during the first four years, and, assuming group 2 to be composed of average pupils, we may compare the prospects of English and French. The boys of group 1) will hardly get a good knowledge of French, valuable for any profession they enter. If English is the first language, they will learn enough English for *practical purposes* and they will know that it is *not* impossible to learn a foreign language. Groups 2 and 3 will go on with their studies, freed from the burden of group 1. In a French course, this group will prove a brake for the progress of *all* pupils in the first four years. They do not understand the rules of grammar, have but a scanty

vocabulary, cannot speak very much French and do not speak very well what little they speak; in short, owing to this group *French comes dangerously near being a dead language in these first years or is treated like a dead language from the very beginning*. Four years will have been wasted to get not *speech*, but *language*, not the *living thing*, but the *code*. It is sheer madness to think that the pupils, after having been treated to this monotonous fare for so long, will now begin practising what they know, and speak freely. Groups 2 and 3 will suffer from this too. But when they have learnt English first, they will make a good start with French, because they see that they can tackle a second language now, in many ways assisted by a good knowledge of English. My opinion on the results to be expected from one or the other course of studies might be tabulated thus:

Beginning with French

Slow progress in general.

Group 1 hardly furnished with sufficient and practically useful knowledge of *one* foreign language; Groups 2 and 3 not having good knowledge of *one* foreign literature. Leaving school with *insufficient knowledge of both foreign languages*.

Beginning with English

Quicker progress from the beginning. Classes not separated by wide gaps; group 1 leaving school with *good practical knowledge of one important foreign language*; groups 2 and 3 leaving school with a *very good* knowledge of English and a good knowledge of French.

In testing this opinion, one must be careful not to confound *speech* and *language*, as Harold E. Palmer defines them.¹⁾ A pupil may learn the French language as well as the English language, that is he may know the rules when to put the *article partitif* or the *subjonctif*, and, perhaps after thinking hard, he will remember the forms he wants of *coudre*, *pouvoir*, *connaître*. But he will not use them freely in his speech, he will not even write them correctly, he will have to puzzle over them when finding them in some text.

Children are eager to practise, nay to show off what they know. After the first few weeks of learning the foreign articulation and intonation only, of overcoming the difficulties of this or that sound, children want to use the foreign language as much as possible. Now in French this process is fraught with all the difficulties of essential departments of grammar. Suppose a child wants to say 'Please, excuse me, I couldn't learn my lesson properly'. He will be able to do so in English after a few weeks and will make few, if any, mistakes. In French he will have to think what 'can' is, what the past of 'can' is, he will not be quite sure how or where to put 'me'; in short, the correction by the teacher of whatever the child produces will take a long time, and will leave the child with the depressing conviction that he will never be able to speak French correctly. When after three or four years he thinks he has reached correctness, he will soon become aware that this is not everything, that his vocabulary, his stock in trade of idioms, is very limited and that he has not got a feeling for French style and syntax. My chief objection against French is, that it occupies in the first years only the memory, as in learning morphology, gender etc. But neither does a mechanical memory always go with high intellectual capacities in general nor is it the chief and all-important element in the large mental complex²⁾ which we

¹⁾ In his *Memorandum on Problems of English Teaching*, Tokyo 1924.

²⁾ Cf. Meumann, *Abriss der experimentellen Pädagogik*¹, p. 413. He distinguishes three types of 'Sprachbegabung'.

generally call 'a natural gift for languages'. I do not mean to say that English morphology is quite negligible; here again we must not confound speech and language. The rule of the English regular plural is very simple; but in spite of this the pupils will use forms like [hænts, pegs,] and especially variants like [feisis, feiziz, feizis] for a long time, till they drop them at last after long practice. They must get accustomed to the weak forms, of which Daniel Jones gives 132 and which they must be taught very soon if they are to learn English and not an unnatural, stilted language. And though O. Jespersen (*Language*, 423) is no doubt right in rejecting Bailly's opinion that 'il a aimé' is quite as much a simple form as Latin 'amavit', a beginner is apt to take all these analytical *groups* for *separate forms*: he has to learn six presents (I read, don't read, do I read, am reading, am not reading, am I reading.) In the past he has I *knew*: I didn't *know*; in the perfect: He's done it, but *Has* he done it? Sticklers for formal values will do well to consider the question. It is hard work to make the pupils use them spontaneously; long drill and careful preparation are necessary, first they must learn how to put questions with *who*, *what*, then with *where is*, *when is*, *what colour (size) is*, then with *where do*, *when do*, *whom do*, *what do*, *why do*. The decisive test of good English teaching is the frequency of questions put by the pupils.

Of late the defenders of French have seen that they can no longer say anything against English grammar or contend that English is too easy for beginners, so they have found a new argument in favour of French: English as a Germanic language has so many similarities with German, that it is much too easy for German children. This looks very convincing at the first blush, but it cannot stand a careful examination of the facts¹⁾ and I gladly take this opportunity of destroying this fallacy. For we have to do not with philologists, who have studied all strata of modern English and modern German, but with children taking words as they are and at best astonished at the fact, that 'schreiben' is now suddenly 'write' and — a little later — that 'name' is not 'nehmen'. Besides a few similarities striking in sound, but perplexing as to meaning, English is quite as much an unknown language as French. For a German child used to say 'Er hat ein Haus gebaut' it is not easier to learn 'He has built / a house' than 'Il a bâti / une maison'. Taking Jespersen's estimate of 40% Germanic words in English or the varying estimates of the prevalence of Germanic elements in colloquial, every-day speech (75-90%), one is inclined to think English very much easier than French. But from this Germanic part one must deduct all archaic words, all words of Scandinavian origin: *take*, *bag*, *sky*, *law*, *fellow*, *root*, *freckle*, *skill*, *gate*, *wrong*, *ugly* are no less strange for our children than the corresponding French words. Modern German has lost a good many venerable Germanic elements still kept in English: *glove*, *eaves*, *keep*, *shake*, *barley*, *beetle*, *kindred*, *empty*, *duck*, *gospel*; other words have been shortened and mutilated by the operation of English sound-changes, so that they are not brought into relation with German except by long etymological explanations far too difficult for beginners: *lord*, *lady*, *stirrup*, *bridal*, *darling*, *nostril*. My pupils laughed when — with a pardonable inaccuracy — I told them, that *nostril* would be 'Nasentürl' in their Austrian dialect, but I don't think they remembered the word any the better for it. One may try to give young pupils a lecture on Anglo-saxon life, starting from 'lord =

¹⁾ Even doctors disagree as to what the character of English is; cf. Hanauer in N. Spr. 31 and Aronstein (*Englische Stilistik*, introduction).

hlāfweard and *lady*, the lady of the house who made the bread; if they understand it, they will hardly have any associations for remembering that lady means 'Dame'.

The remaining words of Germanic origin show in their *forms* no clear and definite relations to the corresponding German words. There is no fixed proportion between English and German words as between the sides of equiangular triangles. German [ai] may be English [i] in lead, mean; or [ai] in ice, mine; or [ou] in bone, loaf; or [ɔ:] in broad; or [ɔ] in hot, cloth; or [i] wisdom, stiff; or [æ] in clad, ladder; or [e] in breadth, meant; or [a:] in ask, master, or [a] in one, none, once. The pupils must find their way somehow in this maze of forms; and I should not say that their work was made easier by *such* similarities. Pupils must be careful with the *meanings*, that have developed independently in English and German. A *postmark* is not what the pupils think (*Marke*), but here they might find some help by remembering that postmark and poststamp have, so to speak, exchanged their meanings. But the confusion is increased by the verb *stamp* meaning 'to impress or imprint with a *mark*'. For the pupils it is very tedious that a *spoon* has nothing whatever to do with a *chip* (German 'Spahn') and that a *dish* is by no means a *table*, but something put *on the table*. I do not wish to exclude etymology, especially in Meringer's and Schuchardt's conception, from secondary schools, but one cannot have etymology in the first years. In the skeleton of the language, I find among 130 irregular verbs that have to be learnt soon, 39 with roots totally unknown in modern German and 21 misleading by their forms. Among the prepositions, *about*, *across*, *after*, *among*, *into*, *since*, *towards*, *from*, *at*, *above*, *between* etc. do not occur in German, and *on* is not German 'an'; *by* is not 'bei'; 'durch' not always *through* nor *over* the same as 'über'.

I should think it presumptuous to expatiate on the value of English *syntax and style* before Dutch readers. What Mr. Poutsma, Mr. Kruisinga, and others have collected in bulky volumes, has a direct and beneficial influence on our practical work. We have come to see the richness of English syntax, the nice shades of meaning which we overlooked in careless reading or on account of our prepossession for the 'beautiful structure', the 'logical clearness' of Latin grammar.¹⁾ Deutschbein's opinion is quite correct, that English is the language richest in syntactical forms, comparable — among the languages usually taught in secondary schools — only to Greek in this respect.

But the crux of secondary schools is *French literature*. In our schools — and it is much the same in Germany — the pupils read literary texts only in the highest classes, in three weekly lessons. They are literally rushed through bits of La Fontaine, Descartes, Pascal, Voltaire, Rousseau, Lamartine, Renan, Daudet²⁾, they may read a school-text of Tartarin de Tarascon, they will read a play of Racine's or Molière's, but they will never read specifically French books, they will hear nothing of the great ideas spreading from France over the continent in the middle ages, very little of the Rabelaisian

¹⁾ We still hear highfaluting phrases, that only the classical languages can 'cultivate the mind', 'develop the higher intellectual faculties'. One would think, that the classical philologists who utter these phrases with dead-certainty, do so after a careful comparison of classical and modern languages. But when beginning to discuss such problems with them, I always found that they did not know or speak any modern language at all; opinions preserving only hoary prejudices are ridiculous, to put it mildly.

²⁾ This modern tendency of having all makes Galsworthy speak of 'an impatience of discipline, an insensibility to everything but excitement and having a good time, a permanent mental indigestion due to a permanent diet of tit-bits' (*The Freelanders*, Cheap edition p. 6.)

age, still less of the revolution of 1789. Time is too short for getting even the most important things. Any young Frenchman might ask with bitterness any young German coming from our secondary schools: "As-tu jamais entrevu notre action héroïque, des Croisades à la Commune? As-tu jamais pénétré le tragique de l'esprit français? T'es-tu jamais penché sur l'abîme de Pascal? Comment est-il permis de calomnier un peuple qui, depuis plus de dix siècles, agit et crée, un peuple qui a pétri le monde à son image par l'art gothique, par le dix-septième siècle, et par la Révolution — un peuple qui, vingt fois, a passé par l'épreuve du feu et s'y est retrempé, et qui, sans mourir jamais, a ressuscité vingt fois! . . . Vous êtes tous de même, tous tes compatriotes jugent la France d'après ces misérables qui la dévorent". (Romain Rolland, *Jean Christophe*.) A mutual understanding of the two great continental nations, Germany and France, would mean the lasting pacification of Europe; but we cannot expect this from our secondary schools. Even with a new syllabus for French reading, such as Wechsler proposed the other day, we shall not overcome the difficulties; French literature in itself is not suitable for the age of our pupils, when they begin with it, as Münch¹⁾ and Vossler²⁾ have stated.

If we put English first, we can read English texts much earlier. German teachers were afraid, that English as the first language would, after the first two years' hard work, bring a vacuum in the third year. But this is not to be feared. One can start with the second foreign language in this year and the pupils will be glad to feel a little relaxation of their work in English. Secondly, a course of British (or Imperial) geography and history, might give the first facts of what the Germans call 'Landeskunde', thus being a preparatory stage for 'Kulturkunde' later on. Thirdly, though a real *insight* into the manifold and highly complicated problems of English syntax cannot be attained by thirteen- or fourteen-year-olds, a careful selection of syntactical difficulties (relative, gerund, participle-groups, auxiliaries, use of tenses) gives sufficient work in this form and is quite suitable for this age. Junge has combined the two last ways in his excellent 'Lesebuch zur Einübung der englischen Syntax' (1924). But even in this class longer texts may be read. The interest of the pupils is stimulated, and they will work hard to get on with their text; it is not a lesson, done and forgotten for ever, but the first budding of literary taste and widened outlook.

Last, not least, there is '*Kulturkunde*', the latest fad, as Professor Förster called it in Berlin in October 1924. In spite of its many vagaries and extravagances it is — in a fair dose — indispensable for our secondary schools. In French I think it quite hopeless to get so far. Of course, teachers of French say they can do it. But they do it, not by starting from French texts with widely-read pupils, but by giving long lectures on French philosophy, French schools, French family life — in German. In an English course, the pupils start with better practice of the language, they have read much more, they know much more about '*Kulturkunde*' when they are ripe for this finishing part of their studies.

In this age of the League of Nations, of Pan-European ideas, the words of Wells may set even chauvinists thinking: "The world may discover that all its common interests are being managed as one concern, while it still fails to realize that a world government exists. But before even so much human unity is attained, before such international arrangements can be put

¹⁾ *Didaktik und Methodik des französischen Unterrichts*⁴, p. 93.

²⁾ N. Spr. 30, 226.

above patriotic suspicions and jealousies, it is necessary that the common mind of the race should be possessed of *that idea of human unity*, and that the idea of mankind as one family should be a *matter of universal instruction and understanding*." (A Short History of the World, Tauchnitz 229).

I hope to have succeeded in demonstrating that such high ideals can be realized much better by making English the first language than by keeping French, less suitable for these purposes, in its traditional place.

Bruck a. d. Mur.

Fritz Karpf.

Notes and News.

English as the Third Foreign Language. Dr. Karpf's well-documented article on the teaching of English in German and Austrian schools is sure to interest our readers at home and abroad, particularly those engaged in teaching English. We hope it will stimulate Dutch teachers to consider whether the subordinate place still assigned to English in the programmes of our schools is in accordance with its present-day importance as compared with the claims of French and German. For Holland the question is somewhat more complicated than for Germany: it is a matter of three foreign languages instead of two. It appears that German masters are of opinion that *two* languages cannot be taught concurrently so as to reach the same standard; in this country *three* have to be learned, and learned well. Nor do the attempts made to achieve this difficult task seem to be altogether unsuccessful, to judge by the tributes frequently paid by foreigners to the proficiency in their several languages shown by educated Dutchmen. This is perhaps the more remarkable if we compare the number of hours assigned to modern languages in Dutch schools with those for German and Austrian schools mentioned in Dr. Karpf's article. Figures such as 6-6-4-4-4-4 are only found in Holland on the time-tables for Latin and Greek at our Gymnasias. In our commonest type of secondary school (H. B. S.) English is given 0-4-3-2-2; at Gymnasia even 0-0-3-3-2-2 (not so very long ago it was 1 in the top forms!); commercial schools usually have 0-4-4-4-4; some other types have a slightly smaller number of weekly hours. The small advance of English at the Gymnasias was counteracted about the same time at the H. B. S. by a reduction of the 4 hours formerly given in many schools in the third form, to 3. But though there have been fluctuations in the number of weekly lessons in the various forms, the traditional order: French-German-English, fixed sixty years ago, has never been departed from.

We believe that this arrangement is no longer in accordance with the relative importance of the three languages for Holland. Taking all relevant factors into account, there is no denying that English has gained, and is still gaining more and more, at the expense of French and German. It is not a mere matter of millions of population; if that were so, the claims of English need not even be discussed. Perhaps also in Holland political considerations count for less than in countries that are, or used to be, great powers; and no one will probably deny that French culture is, for the present at any rate, superior to American. Holland has always taken kindly to the former; and if we think the time has come for a reconsideration of values, it is not because we love French the less, but English more. We hold that a good knowledge of English (including the literature,

the country and the people) is more necessary for an educated Dutchman now than it was sixty years ago; and that it is more necessary than a knowledge of French. We also hold that the programmes of Dutch schools at present handicap the teaching of English in favour of French and German, to a degree unwarranted by their relative present importance. While none of the three can be dispensed with, we think the time has come for English to cease to be the third. The old order is changed; in Holland as elsewhere. In Sweden, for instance, English ranks far above French as regards the time and importance devoted to it; German is taught first.¹⁾ Dr. Karpf's article will serve its purpose if it shows Dutch teachers and educational authorities that some countries are finding it possible to devote to the teaching of English the time required by its present importance.

B-examen 1924. Het Bijvoegsel tot de Staatscourant no. 94 bevat het „Verslag der Commissie, in 1924 belast geweest met het afnemen van de examens in de Engelsche taal en letterkunde”. Wij nemen er het volgende uit over:

„De ongunstige uitslag van het examen geeft de commissie aanleiding tot het maken van de volgende opmerkingen.

Taalkundig gedeelte.

Ofschoon de cijfers voor de historische syntaxis niet zoo ongunstig zijn, als die voor de andere afdeeling van de taalgeschiedenis, meent de commissie toch goed te doen met een nadere omschrijving van bedoeling en aard van dat onderdeel van het examen.

De commissie heeft door de invoering van het onderzoek naar de kennis van de historische syntaxis geen uitbreiding gegeven aan de eischen van het examen. Het doel is alleen na te gaan in hoeverre de studie van de oudere taal invloed heeft gekregen op de beschouwing van de levende taal, die de candidaat moet onderwijzen. De kennis, die wordt vereischt, moet bijna uitsluitend worden verkregen door de oudere taal van den beginne af ook met het oog op de syntaxis te bestudeeren. Van overwegende beteekenis is daarbij, dat de candidaat grondig op de hoogte is van de moderne syntaxis. Alleen dan zal hij in staat zijn de verschillen ook op dit gebied op te merken. De commissie meent, dat de historische taalstudie op deze wijze meer beteekenis zal krijgen voor het onderwijs op scholen voor voorbereidend hooger en voor middelbaar onderwijs dan tot nu toe het geval is geweest.

Daar het voor een wetenschappelijke beschouwing van een vak gewensch is eenige kennis te hebben van de geschiedenis van de beoefening daarvan, raadt de commissie den candidaten aan het boekje van B. Delbrück over dit onderwerp (*Einleitung in das Studium der indogermanischen Sprachen*) te bestudeeren.

Letterkundig gedeelte.

Enkele candidaten veroorloofden zich de vrijheid bij het maken van het letterkundig opstel af te wijken van het onderwerp, zooals dit door de commissie was geformuleerd. Dit heeft onverbiddelijk tot gevolg gehad, dat een onvoldoend cijfer werd toegekend voor den inhoud.

¹⁾ See Prof. Ekwall's article *English Studies in Sweden* in E. S. vi, 92-94.

Een aantal candidaten maakte in het opstel gebruik van afkortingen van zoo storenden aard, dat het tot moeilijkheden bij het voorlezen van het werk aanleiding gaf. Zoo werden in een opstel over Milton zoowel de Duitsche geleerde prof. Mutschmann als de dichter zelf met de letter M. aangeduid.

Ofschoon de commissies van vorige jaren gewezen hadden op onjuistheden in de chronologische volgorde bij de samenstelling van de ingezonden leatuurlijsten, kwamen dergelijke fouten ook dit jaar weder voor. De waarschuwing der vorige commissie, dat het niet aangaat een leeslijst in te zenden, die groote gapingen in de lectuur vertoont, heeft niet kunnen verhinderen, dat ook ditmaal gapingen als van Beowulf tot Langland voorkwamen, alsof er geen Engelsche letterkunde bestond voor Chaucer. Deze tekortkomingen zijn blijkbaar niet alleen aan slordigheid toe te schrijven; bij het mondeling onderzoek bleek meermalen een onkunde van de geschiedenis van Engeland, die in het nauwste verband stond met de onvoldoende kennis van de geschiedenis der letterkunde. Candidaten verminderen hun kans van slagen door groote stukken der literatuur, als b.v. vóór Chaucer, te verwaarloozen; de moeilijkste gedichten zouden desnoods met de vertaling er naast gelezen kunnen worden.

Meer dan eens was een gebrek aan algemeene belezenheid te constateeren, waar b.v. een candidaat wel Marlowe's Doctor Faustus had gelezen, maar Goethe's Faust niet kende. Vier van de mannelijke candidaten behaalden bij het mondeling onderzoek geen enkel voldoende cijfer voor het letterkundig gedeelte.

De ongunstige uitslag van het examen wijst, naar het oordeel der commissie, op een algemeene oorzaak. De reden is niet alleen te zoeken in onvoldoende voorbereiding van de candidaten, maar velen gaan na het examen A door voor B, die deze studie eigenlijk nooit hadden moeten beginnen. Het slagen voor het A-examen is geen waarborg voor het met goed gevolg afleggen van een B-examen. Dit kwam zoowel bij het historisch-spraakkundig als bij het letterkundig gedeelte aan het licht."

Write an Essay on one of the following subjects.

1. Discuss the manner in which the opening scenes of two or more of Shakespeare's tragedies lead up to the development of the plot.
2. Is *Richard III* „a mere melodrama" or „popular blood-and-thunder piece"?
3. The fairy world in the *Midsummer Night's Dream* and the *Tempest*.
4. Discuss the authorship of *Timon of Athens* as to Shakespearian and non-Shakespearian qualities.
5. Recent views on Milton's character.
6. The religious element in Milton's poetry.
7. Fielding's conception of vice and virtue.
8. Fielding's character as evinced in the *Voyage to Lisbon*.
9. Trace the rise and development of the Gothic Novel and account for its popularity.
10. Mrs. Radcliffe's use of shock and terror.
11. The influence of Jane Austen's surroundings on her literary work.
12. Characterization and character development in *Pride and Prejudice*.
13. The female quality of the Brontë novels.
14. The sociological element in the Brontë novels.
15. Dickens's treatment of the better classes of society.
16. Old and elderly men in Dickens.
17. Tennyson in the light of recent criticism.
18. Tennyson's poems on classical subjects.
19. Discuss what Hardy calls „the inherent will to enjoy" in its struggle with the „circumstantial will against enjoyment".
20. Discuss the characteristics of Hardy's work, as evident in *Life's Little Ironies*.

English Studies at Nijmegen and Groningen. Professor Pompen, whose appointment to the Chair of English at Nijmegen we announced in our previous issue, gave an inaugural address on Newman's *The Idea of a University* on April 2nd.

On May 9th, Dr. P. N. U. Harting, Professor of English in the University of Groningen, delivered his inaugural address on *Engelse Taalstudie aan Engelse Universiteiten*. Dealing with the training of language teachers in Holland, Professor Harting emphasized three points: the duty of the University to provide a thorough knowledge of modern English, both practical and theoretical; the necessity of a knowledge of political and social history for students of literature; and the need of repeated visits to England to supplement the University training.

English Association in Holland. By the courtesy of the English Folkdance Society we are enabled to reprint the following report of the Tour in the Netherlands (September 22-27, 1924), contributed by Captain Kettlewell, R. N., to the May issue of the *E. F. D. S. News*.

"As I was the one of the party who had the least to do, it was presumed that I had the most leisure for observation and consequently I have been told off to write what is known as an "appreciation." I am no authority on foreign relations, and I know nothing of those between Holland and England, but I imagine that the tour must have broken absolutely new ground, and it reflects great credit on the vision and enterprise of the Anglo-Dutch Society who brought it about. From the Dutch side, they undoubtedly got what they wanted, for the team was an all-star one and entirely qualified to demonstrate English Folk-Dances to their best advantage. As for us, we were given a unique opportunity of seeing a new country from the inside. At three out of the four towns visited, we were the guests of Dutch natives in their private houses. This is a privilege not given to all, and I trust that the appreciation was mutual.

The general impression I got of Holland may be summed up in the words hospitality, pictures, cows and canals, flowers and food, the latter in overwhelming quantities. Everybody seemed well fed and well-to-do, and everybody spoke English fluently. Of Amsterdam I need say little — it has all been said before. It is sufficient to record that, together with Rome, it entirely comes up to expectation both as a show place and a capital. Our performance there was well attended and the audience enthusiastic.

From Amsterdam we went to Haarlem, famous for Franz Hals and tulips. The latter were not in season, alas, but the former was very much to the fore and his museum a model of what such things should be. Pictures "in vacuo" are apt to become monotonous, but when surrounded by contemporary objects of human interest, they gain enormously. Here the show was in a theatre and to my great surprise I was permitted to acquire merit by giving the orders for the curtain in alleged Dutch. It was the only time during the tour that I was even allowed to try and it was probably only politeness.

The next place was Hilversum, a small and very neat townlet of villas set in toy gardens. The whole effect was that of a maze, through the alleys of which large motor-cars buzzed at high speed. I myself have been accused before now of being what the Germans call a "storm-rider", but my best efforts are as nothing to the everyday performance of the Dutch drivers;

this by the way however. In the evening the room was packed and the performance rose to its highest pitch of excellence. Having no curtain to play with, I was allowed to sing *The Tree in the Wood*, and I was told afterwards that the audience was a little hurt that I did not sing the last verse, from which fact I gather that Dutch folk-songs are not unlike our own. If this is so, it is not to be wondered at, for the language and culture of the two countries have many points in common, a fact which no doubt accounts for the success of the tour.

From Hilversum it was on to Nijmegen, a town half old and half very new. The old part is most satisfactory to an Englishman, being perched on quite a respectable hill overlooking the Waal, here a very noble river dotted with strings of huge barges bound for Germany round the corner. The country between Nijmegen and the German frontier is pleasantly wooded in the Teutonic manner, and provides the hill station for both Dutch and Germans seeking change from the lower levels. We were all taken solemnly to a spot where the road was barred by a dingy black and white pole indicating the frontier, and hereabouts it was that so many of our prisoners of war managed to make their escape. The casino, where the performance was held, must be surely one of the most splendid of its kind, and a continuous string of super-concerts and such delights doubtless leave the inhabitants a little bored. The few hundreds of spectators were lost in the immensity, but the greater space was left for the dancers who enjoyed themselves if nobody else did, which is quite as it should be.

An early start the next morning brought the party to the frontier at Rosendaal about noon, and we passed over into Belgium bearing a vast floral offering, (I can hardly call it a wreath), to serve to remind us of a very jolly, successful and well-run tour."

Ourselves as others see us! We are afraid, however, that Nijmegen will protest at the implication of a lack of enthusiasm. And since we are about it, we may as well betray that the 'well-run tour' was first suggested by a member of the Nijmegen branch, and that it was organized from start to finish by members of its Committee. But we know we should wrong Captain Kettlewell by ascribing to his words any ungracious intention. When the English Folk Dancers repeat their visit, as we have no doubt they will, we hope that he will be with them again to keep the log!

Reviews.

About Ballads and Poetic Origins.

Poetic Origins and the Ballad. — By LOUISE POUND Ph. D., Professor of English in the University of Nebraska. — New York: The Macmillan Company. 1921. — Price \$ 2.50.

A vast amount of learning, research-work and grouping of facts has gone to the making of this book, in which Louise Pound challenges certain well-known theories evolved and formulated chiefly by Professor Francis Gummere (but adhered to by several scholars and in pretty close agreement with the romantic conceptions of the *folk-soul* due to Herder and the Brothers Grimm and Wilhelm Wundt), the theories concerning the 'communal' origin of poetry in general and of the ballad in particular. She does not

believe in the 'dancing throng' as the many-bodied but one-tongued joint authors of poems like 'Heer Halewijn' and 'Edward, Edward'. She proves her case up to a point, and to some of us it will seem like the flogging of a dead horse. For the rest she leaves the question much as she found it.

As early as 1910 Arnold van Gennep ('La Formation des Légendes', p. 210) had pointed to the presence, in every social group, of individuals with a greater or lesser turn for poetry. Having quoted an old tradition about the Scotch composing themselves their ballads on the doughty deeds of their forbears, he goes on: "Rien ne permet de croire que tous les Ecossais fussent aussi doués que cela. Mais les auteurs de ces ballades écossaises nous sont inconnus nominativement; c'est donc dans ce sens d'une accumulation de retouches anonymes que, avec Andrew Lang, je reconnaitrai à la ballade, du moins aux ballades écossaises sous leur forme actuelle, un caractère „populaire” Il faut les regarder comme des productions individuelles qui ont été soumises, par la transmission orale, à des modifications d'une amplitude limitée. Aussi ne saurait-on admettre des théories comme celles de Gummere et de Hart, sur l'origine „communiste” de la ballade. On possède, grâce aux ethnographes, des renseignements précis sur l'invention des drames, poésies et légendes liturgiques demi-civilisés Ces inventions sont dues à des hallucinations ou à des rêves individuels, dont l'interprétation est acceptée ou rejetée par les communautés intéressées."

Observe that van Gennep uses the qualification *half-civilized*, which in this case is doubtless to be preferred to the term *primitive*, applied by Miss Pound to — the Red Indians of all people. Now I find it impossible to demur to Dr. Karl Beth's verdict: "Wie man auch über die heutigen sog. Naturvölker denken mag — dasz sie den Urtypus der Menschheit darstellen oder bewahrt haben, behauptet niemand, und ob sie geeignet sind, uns bei der Suche nach diesem Urtypus immer den rechten Weg zu zeigen, das ist sehr fraglich." ('Religion und Magie bei den Naturvölkern', p. 8.) The North American Indians are not at all 'primitive' as this term has come to be applied in our days. It might be doubted whether they are much more 'primitive' than illiterate squatters and cowboys. And as the life of a migratory tribe of hunters gives plenty of scope to individual ability and prowess it should also encourage individual effort in the making of songs. As a matter of fact this holds good for the far less sophisticated South American Redskins. Frazer even tells us that among the Bororos of Brazil the title to chieftaincy consists in the possession of a fine musical ear and a rich baritone, bass, or tenor voice. The best singer becomes the chief. There is no other way to supreme power. Hence in the education of the Bororo youth the main thing is to train, not their minds, but their voices, for the best of the tuneful choir will certainly be chief. In this tribe, accordingly, there is no such thing as hereditary chieftainship; for if the son of a chief has an indifferent ear or a poor voice, he will be a commoner to the end of his days. When two rival songsters are found in the same village, they sing against each other, and he who is judged to have acquitted himself best in the musical contest mounts the throne. His defeated rival sometimes retires in a huff with his admirers and founds a new village. Once seated in the place of power, the melodious singer is not only highly honoured and respected, but can exact unconditional obedience from all, and he gives his orders, like an operatic king or hero, in a musical recitativo. It is especially at eventide, when the sun has set and the labours of the day are over, that he pours out his soul in harmony. At that witching hour he takes up his post in front of the men's club-house, and while his subjects

are hushed in attention he bursts into sacred song, passing from that to lighter themes, and concluding the oratorio by chanting his commands to each individual for the next day. So the fashion of the Italian opera, in which generals sing the word of command, ladies deliver their messages in music, and lovers chant their billet-doux is in all seriousness observed by a tribe of savages among the backwoods of Brazil.

From the point of view of an economist a community of hunters may be considered more primitive than an East African community of Bantu agriculturists. But we are not justified in affixing a similar label to the mentality of those who despise a settled life and prefer to wander through forests and prairies, seeking the food they eat and pleased with what they get. 'The noble savage' is an exploded notion, but the primitive tiller of the soil need not on that account be exalted and idealized. Still agriculture contains germs of its own which are sure to develop, and which, in course of time, will put the community in possession of art and literature. Mr. J. C. Lawson tells us, in his 'Modern Greek Folklore and Ancient Greek Religion', how in the Greek country-side the observant onlooker will frequently descry the rudiments of ancient drama when *watching the dancing throng*. 'Often, as is natural in so mountainous and rugged a country, the only level dancing-place which a village possesses is a stone-paved threshing-floor hewn out of the hill-side. Hither on any festal occasion, be it a saint's-day or one of the celebrations which naturally follow the ingathering of harvest or vintage, the dancers betake themselves. Here too a small booth or tent, still called *σκηνή*, is often rigged up, to which they can retire for rest or refreshment, while on the slopes above are ranged the spectators. The circular threshing-floor is the *orchestra*, the hill-side provides its tiers of seats, *the dancers, who always sing while they dance, are the chorus* (my italics); add only the village musician twanging a sorry lyre, and in the intervals of dancing an old-fashioned rhapsode reciting some story of bygone days, or, it may be, two village wits contending in improvised pleasantries, and the rudiments of ancient Tragedy or Comedy are complete (p. 35).'

The picture, though engaging, cannot be called aristocratic, and Miss Pound has been at some pains to prove the aristocratic descent of the dance song in the Middle Ages. 'The word *dance* points, wherever found, to a new fashion introduced from France and spreading quickly over Europe. The old words would not serve for this new French art, which brought its own name even to Iceland. Icelandic evidence is the earliest that we have for the dance songs of Scandinavian countries, and the early Icelandic dance songs were, it would appear, lyrical and amatory, like the early French and English dance songs.' ('Poetic Origins' p. 69). Surely the lady doth protest, or overlook, rather much. An important point, for instance, is the ultimate origin of the word *dance*, which is Teutonic. Bertha Phillpotts ('The Elder Edda', p. 186) points out how the ring-dance is first found among the East Germanic tribes, and must in all probability have been practised in Scandinavia long before it reached France. 'Thus Priscus tells how in the year 446 Gothic maidens received Attila by dancing in a ring and singing in their native tongue.' In the realm of art and literature no more than in nature do we see anything arise out of nothing, and the Teutonic aristocracy of France must for a long time have perpetuated their pastimes as they did their Teutonic names, which all but ousted the Latin ones prevailing before the advent of Burgunds and Franks. And just as in France these Teutonic names, common among Frisians and Saxons, were

taken over by the lower orders because they sounded *genteel*, so with the invaders' sports. But were these sports aristocratic in their *origin*? A rustic origin is far more likely. And a rustic origin is inseparable from the dancing throng.

What does Louise Pound prove when she traces a number of anonymous and seemingly genuine cowboy-ballads back to origins that in some cases are more than a century old? I know a number of songs alleged to be Hawaiian. They are partly Sankey, partly Italian opera. I have heard Eurasians from Java sing their so-called *krontyong* songs. Most of it was Offenbach and Lecocq. Are we to infer from this that neither Hawaiians nor Javanese could sing before the white man added to his self-imposed burden by setting up as a singing-master? *Vixere fortes ante Agamemnona*. *Vixere cantores ante Gilbertum Sullivanemque*. How did these singers, in communities with little social and mental differentiation, come by their words and their tunes? Though joint authorship (Beaumont and Fletcher, Erckmann-Chatrian, Somerville and Ross) is rare in literature, a sufficient number of cases are authenticated. It must have been much commoner in the hoary past.

The modern indiscriminate application of the term ballad to any kind of stanzaic narrative (sometimes even to narrative verse that is not stanzaic at all) is misleading and to be deprecated. I have seen Colonel Hay's *Jim Bludso* referred to as a ballad. Surely it is not a ballad at all, but a rimed 'interview' (sufficiently interesting as such) and it derives from Browning:

Wall, no! I can't tell whar he lives,
 Becase he don't live, you see;
 Leastways, he's got out of the habit
 Of livin' like you and me.
 Whar have you been for the last three year
 That you haven't heard folks tell
 How Jimmy Bludso passed in his checks
 The night of the Prairie Belle?

He warn't no saint, — them engineers
 Is all pretty much alike, —
 One wife in Natchez-under-the-Hill
 And another one here, in Pike;
 A keerless man in his talk was Jim,
 And an awkward hand in a row,
 But he never flunked, and he never lied, —
 I reckon he never knowed how.

.....
 All boats has their day on the Mississip,
 And her day come at last, —
 The Movastar was the better boat,
 But the Belle she *wouldn't* be passed.
 And so she came tearin' along that night —
 The oldest craft on the line —
 With a nigger squat on her safety-valve,
 And her furnace crammed, rosin and pine.

The fire bust out as she clar'd the bar,
 And burnt a hole in the night,
 And quick as a flash she turned and made
 For that willer-bank on the right.
 Thar was runnin' and cussin', but Jim yelled out,
 Over all the infernal roar,
 I'll hold her nozzle again the bank
 Till the last galoot's ashore.

.....

And, sure's you're born, they all got off
 Afore the smokestacks fell, —
 And Bludso's ghost went up alone
 In the smoke of the Prairie Belle.

Now in order to have the title of ballad unhesitatingly bestowed upon it, a narrative poem should either be a *Come-all-ye* of the Broadside type, or it should conform to the type made familiar by such collectors as Percy, Scott, Child and Kittredge: a graphic *mise en scène* (sometimes dispensed with); rapid action and telling dialogue, both reduced to their simplest elements; a climax led up to by a series of repetitions; the whole either in the iambic septenarius of *Sir Patrick Spence* or in the anapæsts of *O where ha you been, Lord Randal, my son*. Obviously 'Jim Bludso' would yield eminently suitable matter for such treatment:

Jim Bludso stood in his engine-room,
 A-cutting a fresh black quid,
 When down to see came Creole Marie
 And Tommy their little kid.

Jim Bludso he put his quid in his cheek,
 And turned to his engines three,
 With never a word to his own little son,
 And a sneer at poor Creole Marie.

'I've a wife in Natchez-under-the-Hill,
 And another, way out in Pike,
 And sweethearts wherever the Prairie Belle calls, —
 And I'll court dam well where I like.'

'Have you no religion, Jim Bludso, at all?'
 He turned to his engines three.
 'Them's my religion,' Jim Bludso replied,
 'I tend them as well as can be.

'And if the old boat should ever catch fire,
 Through smoke, flame, racket and roar,
 It's Bludso 'll hold her nose to the bank,
 Till the last galoot's ashore.'

'And where will you be then, Jim Bludso, my love?'
 'You go where you're wanted,' he said.
 'I am ill, I must die,' the poor girl made reply,
 'And my blood be on your head.'

So Creole Marie, my invention, would leave him, after summoning her dissolute lover to appear that very day before God's judgment seat. The catastrophe would follow, the engineer dying 'in style', having replied three times to the captain's call.

Now such popular adaptations of literary material — popular because thrown into a venerable mould instinctively perceived to possess a maximum of adequacy — are (Louise Pound supplies instances) by no means unknown either in the Far West or in much more primitive Kentucky. They would in all likelihood be common enough if it were not for the American popular newspaper and the movies. Why trouble to use language, that most refractory of artistic mediums, for the putting of thrilling or touching incidents before the mental eye of a possible audience, when there are leaded headlines in each day's paper, and an endless succession of exciting murders and delectable divorce-cases, and when all sorts of hairbreadth escapes are actually to be seen and gloated over for a mere trifle, on the screen of a

cinema. It would seem to be the curse of modern civilisation all over the world that, in waging incessant war upon tradition, it robs the people of their art and their songs as it has robbed them of holidays beautified by poetical pastimes. But although the songs that enliven present-day jollifications and jamborees are nearly always very poor trash, in America as everywhere, we may safely assume that the past, too, must have produced an enormous amount of similar worthless stuff, which being worthless disappeared, serving so to say as manure to enable better plants to grow. The 'communal' dance songs improvised by the American negroes (for specimens one may consult Professor Talley's book *Negro Folk Rhymes*, Macmillan, 1920) are often insipid. Prehistoric songs must have been worse. But when the African negro was made a plantation worker in Virginia and the Carolinas he introduced his dancing habits and his fondness for the dance song. He brought his own *mould*, for more or less poetically gifted individuals to pour their metal in, whether gold or lead. And it is with this mould that we are concerned. How did barbaric tribes, white, brown, black or brindled, come by that mould? Surely the negro cannot have been indebted to French mediaeval clerics, as, according to Louise Pound (pp. 183-191), Western Europe was. How did the dance song originate? Gummere's theory supplies an answer, which in spite of its weak spots and its too sweeping application — it should no doubt be made to harmonize with the views set forth by Karl Bücher in *Arbeit und Rhythmus* — cannot be dismissed as easily as Louise Pound has dismissed it. A geological study of the Dutch alluvial clay will hardly throw light on the origin of volcanic rocks.

WILLEM VAN DOORN.

Shakespeare's Fellows. By G. B. HARRISON, M. A. London, John Lane, 1923. 207 p.p. 6/—

This attractively produced volume, which possesses 'little claim to originality', deserves a wide circulation among students of the Elizabethan drama. It is indeed a boon to them to find so widely scattered material judiciously sifted and collected in the compass of one book. It opens with a description of the status of play-actors in the early days of Queen Elizabeth, followed by an account of the friction between City Council and Privy Council. Particularly interesting is the way in which scholars drifted into the domain of literature, aptly illustrated from contemporary evidence. The second chapter deals with Greene's 'wicked' life, his criticism of *Tamburlane*, his own plays and especially his 'conny-catching' pamphlets (now easily accessible in the Bodley Head Quartos), his quarrels with Harvey, to finish up with the *Groatworth of Witte*. Considerable space is devoted to a full treatment of Marlowe's supposed atheism and the part Kyd played in this affair. The section "The Chamberlain's and the Admiral's" is a felicitous attempt at establishing the relations between the rival companies with their leaders Burbage and Henslowe, their theatres, actors and playwrights. The passage on 'the restraint of the theatres' in 1597 is far from clear. Interpolated as it is between notes from Henslowe's Diary, it might suggest that *The Isle of Dogs* (the cause of the restraint) was acted at the Rose; but the part-author Nashe never wrote for Henslowe and his (probable) collaborator Ben Jonson is not mentioned in the Diary before July 27, 1597. Prof. Wallace's

plausible conjecture that it was produced at the Swan¹⁾ should at least have been mentioned.

The chapter ends with a short review of the children's companies, who owed much of their success to the 'war of the theatres'; which is effectively treated in the next with a full account of the shares in this Poetomachia of Ben Jonson on the one side and Marston and Dekker on the other, based on extracts from their plays. In the last chapter we learn the history of Will Kemp, the comic actor at the Chamberlain's, whose departure on a dancing-tour across the Alps meant a serious loss to Shakespeare's company. There is a note on *Eastward Ho!*, which landed its authors Jonson, Chapman and Marston in prison, a passage on Beaumont and Fletcher, the true story of the Mermaid Tavern and its supposed frequenters and finally a note on the destruction by fire of the Globe in the summer of 1613, with which playhouse Shakespeare had been associated from its foundation in 1599.

With regard to the London Theatres a curious slip, (repeated in the book reviewed below) may be noticed on p. 13, where it is asserted that 'when Shakespeare first came to London (about 1586-7) there were three public theatres, the Theatre, the Curtain and the Swan'. Now on the authority of Dr. K. T. Gaedertz²⁾ and especially of Prof. C. W. Wallace³⁾, we know that the theatre in Paris Garden, generally referred to as the Swan, was not ready before early in 1595.

The above remarks detract nothing from the general usefulness of the book and though the number of illustrations might well have been greater, it may be unreservedly recommended to students of Elizabethan literature.

A Guide to the Study of Shakespeare's Plays by G. H. CRUMP M.A.
G. Harrap & Co. Ltd. London. 203 p.p. 2/.—

For his pupils Mr. Crump has developed a system of 'doing' Shakespeare by dividing the plays into four courses, the three first comprising eight plays each, the last the remaining eleven. He splits up his class of, say, sixteen students into four 'syndicates', assigning to each two different plays per term, so that the whole form are engaged upon four different plays at the same time. The syndicate elect a producer and at the end of the allotted period he reads out to the whole class a synopsis and criticism of the play with suitable passages, which are sometimes also acted, so that each student gets a sound knowledge of his special play, besides general information of three others. This system does away with the older, which, according to the author only produced the inevitable result: 'We hated Shakespeare and he stood for all that was dull and unintelligible'. He refers to the method of doing one play per term, learning the notes and reading the text, if there were time, so that at examination-time they could answer 'questions' and write 'character-sketches'. Mr. Crump asserts that by his method he evades the accusation that schoolmasters murder the greatest writers by their dull way of treating them and testifies to the great success his system has attained wherever it was tried. It must certainly strongly appeal to adherents of the Dalton-system. A list of the best passages for reading or acting is added,

¹⁾ C. W. Wallace. *The Swan Theatre and the Earl of Pembroke's servants*. Englische Studien, 43, 340 ff.

²⁾ Dr. K. T. Gaedertz. *Zur Kenntniss der Altenglischen Bühne*.

³⁾ C. W. Wallace in Englische Studien 43.

as well as a bibliography of Shakespeare criticism, while by far the greater part of the volume is devoted to critical considerations of the plays. The author frankly admits that he has drawn freely on Hazlitt and Mr. Masfield; in the body of the book he often quotes Prof. Bradley, Prof. Dowden, Prof. Quiller-Couch etc., but more often than not he quotes, frequently the exact words, repeatedly almost in similar words, the original, without acknowledging at all. Now, this way of imposing criticism on beginning students cannot but tend to frustrate the teacher's aim; it must inevitably lame the student's activity and revive the condemned system of learning notes by heart. And it is decidedly unfair to inexperienced readers to foist upon them such bare statements as: 'Portia is a little too good to be true'; 'Ophelia's intelligence is of a very low order'; 'Desdemona is incredibly stupid'; 'The last act of the Merchant is of no dramatic value whatever'; 'Miranda is a bloodless creation', etc.

With respect to one of Dr. Johnson's arguments, it is asserted by the writer that 'it is too precise to be quite satisfactory'. If Mr. Crump had adhered to this verdict, he would have refrained from these unqualified judgments. The treatment of the different plays is very unequal. Twelfth Night, Julius Caesar, Macbeth, Coriolanus are particularly good and helpful; The Tempest and Cymbeline poor.

On the historical side I have one objection to offer. The writer deals in detail with the history of Troilus and Cressida. He states that it is known that Dekker and Chettle were at work on a play of that name in 1599, and that a play of that name is entered in the Stationers' Register for 1601 as having been performed by Shakespeare's company. Then he suggests that it was their play that the Chamberlain's men performed, as Shakespeare's most probably belongs to 1603. Now the whole theory would be totally improbable if the date of entry were 1601. For between 1598 and 1602 Dekker is known to have been constantly employed by Henslowe, so I fail to see how a play of this date and written by him could have been acted by the Chamberlain's men. But the right date is 7 Febr. 1602-3, so that this may well refer to Shakespeare's play¹⁾; this would at once justify the addition 'as yt is acted by my Lord Chamberlens men'. It also solves the difficulty by which we are confronted, if Mr. Crump's supposition were right; for the Earl of Nottingham's men *did* act Chettle and Dekker's play, and is it not an impossible suggestion that it should have been given to the rival company, after having been ordered for Nottingham's and afterwards again transferred to his men?

Good illustrations are given of Shakespeare's handling of plot and character in early and late plays; the development of his blank verse technique is effectively treated; a good note on the 'punctuation-value' brings the book up to date. On the whole then the literary part of this work can be only moderately recommended, though an attempt at condensation of the mass of Shakespeare criticism into a small volume may have something attractive. From a teacher's standpoint we may be thankful to the writer for his well-considered progressive division of the plays into groups.

W. A. OVAA.

¹⁾ See Sir Sidney Lee, *A Life of William Shakespeare*, 1922, pp. 367-8.

The Novels of Fielding, by AURÉLIEN DIGEON. Pp. xv + 255.
London, Routledge, 10/6 net. 1925.

Dr. Johnson, upon a memorable occasion, called Fielding "a blockhead", adding, after Boswell's remonstrance, 'What I mean by his being a blockhead is, that he was a barren rascal.' Nevertheless the 'barren rascal' has proved a fertile subject for biographers, commentators, essayists and critics, from his own day to ours.

Fielding's contemporary Arthur Murphy, the garrulous and indolent biographer of Johnson and Garrick, prefixed a life of Fielding to the edition of his works published in 1762, while the leading critics and literary historians of the last hundred years have at some time turned their attention to Fielding. Austin Dobson gave us a small and dainty *Life*, besides correcting Murphy's errors. Fielding's editors include Sir Walter Scott, Sir Leslie Stephen, W. E. Henley, Sir Edmund Gosse, Professor Saintsbury and Sir Sidney Lee. Nor must we omit Thackeray's famous study of the great writer. As recently as 1910 Miss Godden produced a new biography of Fielding, containing additional material, while eight years later the three-volume biography by Professor W. L. Cross brought new knowledge to the subject, and recorded with all the thoroughness of American research, the facts of Fielding's life.

But original genius will survive good and bad criticism, nay, even three-volume biographies, and Fielding's works are not as M. Digeon fears, dying in England. In his preface the author remarks:

"Yet although one cannot say that Fielding is neglected by English readers to-day, he does not seem to enjoy his full share of glory. I should like to think that my little study might persuade a few more of his countrymen to turn again to one of the greatest writers ever produced by their race."

It is a kindly thought, and we are grateful to M. Digeon for his attempt to restore to Fielding his full measure of appreciation.

The volume before us is an English translation from the original edition in French, which appeared in 1923. The unnamed translator has produced a competent and readable version, though the syntax of the following passage from p. 21, makes the English reader shudder.

"Pope in his *Epistle to Arbuthnot* which serves as a *Prologue* to the *Satires*, and if we are to believe Mr. Courthope, the first hundred and fifty verses of which date from 1734, spoke in the following terms of a poet who, &c., &c."

That is not Fielding's English! But enough of such carping criticism. We have no right to expect what our author or his translator, calls in a favourite phrase, 'meticulous perfection'.

The work consists of a short summary of Fielding's life, followed by a discussion of his chief writings, *Joseph Andrews*, *Jonathan Wild*, *Tom Jones* and *Amelia*. These chapters deal largely with formal criticism, evolution of plot, unity of action, literary influences and sources. Occasionally criticism of character, as in the case of Parson Adams, lacks subtlety, and is merely a short summary of portions of Fielding's work with a word of comment. This is chiefly due to the fact that the critic makes the mistake

of treating Fielding's characters not as creations and manifestations of Fielding himself but as independent personalities living a life apart from their creator. This attitude leads incidentally to the accusation that Richardson is deceived by the very characters he creates.

"This is where Richardson is so inferior to Fielding. He is taken in by Pamela. He does not see through her or Clarissa. He does not unmask them." (p. 239).

Now Richardson may have failed to create in Pamela or Clarissa a convincing character, such as he desired, of goodness constant in misfortune; but to interpret his failure to realise his artistic aims as due to the deception practised upon him by the characters he created, is surely a strange inversion of criticism.

The final chapter which is devoted to "Fielding's conception of the novel", is the most interesting, because here the impersonality of the preceding sections is cast aside, and the writer studies Fielding's mind as shown in his art. Here he gives us criticism that is true, just and illuminating; but this chapter which surely should have been the central theme of the work, consists of only twenty-two pages, and disappoints the reader by its brevity. The author's discussion of the relations between Richardson and Fielding and their influence upon Fielding's own work is excellent, though he has not quite escaped the danger of being unable to praise one without depreciating the other. He notes also Fielding's gradual trend towards sentimentality as he advanced in life, so obvious if we compare the magnificent irony of *Jonathan Wild*, that novel-version of *The Beggar's Opera*, with *Amelia*. Fielding in the vein of Swift, a prose Hogarth, is a master; he can depict the vileness and folly in humanity with a realism so intense, and against a background of irony so delicate or of humour so broad, that we are dominated by his picture.

"Mr. Western", answered Allworthy, 'you know I have always protested against force, and you yourself consented that none should be used.' 'Ay' cries he, 'that was only upon condition that she would consent without.'"

There is the picture, ever-present in the minds of Fielding and Swift, of human nature essentially irrational despite its much vaunted powers of reason. None of the inconsistencies, absurdities, follies or evil passions of men escapes Fielding, and he presents them for our consideration, in the language and with the accents of real life, except when for the sake of emphasis he has recourse to burlesque. But Fielding as a sentimentalist is a failure. Even the ordinary, better feelings of humanity elude his art. One superlative picture of human goodness he has given us in Parson Adams, but with admirable skill, he made of him such a combination of goodness, comedy and burlesque, as exactly suited the powers of his creator. In general the approach of any deeper or nobler feeling than those demanded by the daily round of life, is sufficient to petrify Fielding's characters.

"O! my Sophia," cries the repentant Tom Jones in the presence of his beloved, "do not doubt the sincerity of the purest passion that ever inflamed a human breast. . . . No repentance was ever more sincere. O! let it reconcile me to my heaven in this dear bosom." "Sincere repentance, Mr. Jones," answered she, 'will obtain the pardon of a sinner, but it is from one who is a perfect judge of that sincerity. A human mind may be imposed on, nor is there any infallible method to prevent it.'"

That is not the language of life; it bears none of the marks of the sincerity which it professes. It is the language of a writer who for the time being has failed to enter into the psychology he would represent, and therefore the words are but a mechanical piece of exposition.

A comparison of this passage with a similar situation in Richardson's *Clarissa Harlowe*, reveals the difference between the two men as no merely abstract criticism could do.

"Her bosom heaved with a noble disdain. 'Cheated out of myself from the very first! A fugitive from my own family! Renounced by my relations! insulted by you! laying humble claim to the protection of yours! Is not this the light in which I must appear to the ladies of the family, to all the world?' . . . I forgot at the instant all my vows of revenge. I threw myself at her feet as she sat, and snatching her hand, pressed it with my lips. I besought Heaven to forgive my past offences, as I designed honourably by the charmer of my heart, if once she would restore me to her favour. And I thought I felt drops of scalding water trickle down upon my cheeks; while mine, glowing like fire, seemed to scorch up the unwelcome strangers. She was silent. I rejoiced in her silence. 'The dear creature,' thought I, 'has actually forgiven me in her heart!'

I took her reluctant hand, and besought her to promise to meet me early in the morning.

'To what purpose? Have you more to say? I have had enough of vows and protestations Mr. Lovelace. To what purpose should I meet you to-morrow morning?'

I repeated my request, and that in the most fervent manner, naming six in the morning.

'You know that I am always stirring before that hour at this season of the year,' was the half-expressed consent."

These passages reveal the mingled strength and weakness of these two giants of our literature. Fielding, the cynical man of the world, well-versed in the hypocrisy and meanness of human-nature, gives us the best picture of the side of life which he best knows. Richardson, the man of narrow experience, wallowing in a somewhat mawkish piety, steeped in that sweet and sickly sentimentality which is often but the offspring of unsatisfied desire, nevertheless by imaginative sympathy enters into psychological regions which were closed to his shrewd and experienced rival. Richardson enters into his kingdom as a little child — a slightly naughty one — into the Kingdom of Heaven, and there he makes mistakes and absurdities. But in some ways ignorance was his strength. His illusions were not all shattered by experience, and the capacity for feeling remained. So at moments we find him living the sentimental life with his sentimental heroes and heroines. His accents are sincere because he is but describing what he feels. And the truth of this is shown as much by the variations of his rhythms as by the choice of his words. If we compare the rhythms of *Sophia* with those of *Clarissa* in the passages quoted above, we see at once how Fielding composedly rounded his regular and polished periods which rise and fall, a tranquil sea. In *Clarissa*'s impetuous and broken outbursts we see the storm which raged at the moment in the sympathetic bosom of her creator, dictating a language and a rhythm which are the language and rhythm of real life.

So we see these two great figures in the literature of a great age. Neither

is to be depreciated. We need them both; the strength of Fielding, the subtlety of Richardson. As we compare their writings in this impartial spirit, we come to realise that Johnson, despite characteristic exaggeration, was as usual on firm ground when he shouted at Boswell in the heat of argument: "Sir, there is more knowledge of the heart in one letter of Richardson's, than in all Tom Jones."

London.

OSWALD DOUGHTY.

Englische Philosophie, ihr Wesen und ihre Entwicklung. Von Dr. Phil. h. c. ELSE WENTSCHER. B. G. Teubner, Leipzig-Berlin. 1925. P. 140.

This book forms part of the *Handbuch der Englisch-Amerikanischen Kultur* edited by Prof. Dr. W. Dibelius, which 'while satisfying all scientific requirements aims at popular treatment in the best sense of the word. It is designed in the first place to supply the needs of University teaching; not exclusively those of modern language students, but also of students of political economy, law and divinity. Besides these, it should appeal to all those who feel impelled to the study of a foreign civilisation, both for its own sake and in order to attain to a better insight into the German national character'.

The author, who is an honorary doctor of the Philosophical Faculty at Cologne, has dedicated her work to this Faculty from a sense of gratitude for the distinction conferred upon her. In her *Vorwort* she says that the English national character has fitted the English nation for the production of a philosophy which may claim special attention, and which is in keeping with the practical matter of fact (*nüchter*) sense of the Englishman, viz. the philosophy of empiricism and the ethics of utilitarianism. In the *Einleitung* she looks upon this tendency to place philosophy on the basis of empirical reality as a confirmation of Fichte's word: „Was für eine Philosophie man wählt, hängt davon ab, was für ein Mensch man ist." Consistently with the practical sense of the English people its philosophical thinking starts from experience, from the investigation of reality, and keeps in close touch with the experimental sciences. But also a pronounced pragmatic attitude, a tendency towards the practical interests of life, is peculiar to English philosophy, in contradistinction from German. It never loses itself, like the latter, in speculations out of touch with reality; but at the same time, hardly ever succeeds in grasping a problem in its full depth. This empirical trait, starting from experience and directed towards reality, characterises the main currents of English philosophy to such an extent that on the other hand the development of the empirical trend of thought is indissolubly bound up with the development of English philosophy.

The author demonstrates this in Roger Bacon (b. 1210), who already urges the necessity of experimental research, and of a synthesis of the profane sciences based on mathematics and philology, in contrast to the metaphysical speculations of scholasticism which rested on authority. He also considers the progress of the natural sciences of great importance for practical life: he already dreams of engines for flying and of locomotive vehicles and ships. At the same time Roger Bacon recognizes an intuitive, supersensible experience, based on divine inspiration. In this first important thinker the author sees already present in embryo all that is to characterise the later development of English philosophy: the starting from experience,

the high estimation of mathematics and science, and the tendency to apply the results of investigation to practical life. But as already stated, by the side of this primary feature there exists a spiritual under-current proceeding from the immediate recognition of that which no sense perception nor logical thought reveals: on the certainty of the supersensible. According to her, these two tendencies are rarely found united in one mind later on; on the contrary, this under-current usually manifests itself as the reaction by a few to the prevailing empiricism, but also vice-versa empiricism versus supersensible intuition, as in the 19th century John Stuart Mill against the Scottish school, especially against Hamilton.

Another peculiarity of English thought the author finds already potentially present in Duns Scotus (b. 1270), who as a nominalist sees in the existence of individual things not a defect, not something negative, but a perfection, an *ultima realitas*. Scotus opposes the rationalistic doctrine according to which complete ideas and innate knowledge are present in our minds. With respect to the metaphysical dogmata of the Church he further holds that human reason is incapable of proving these doctrines, and they cannot, therefore, be an object of our knowledge, but only of faith, which he sharply distinguishes from knowledge. This distinction of faith and knowledge has remained characteristic of most English philosophers.

As the third philosopher exemplifying the national tendency of thought the author mentions William of Occam (b. 1300), who denounces the absurdities of the medieval doctrine of universals on the — according to the author, typically English — ground that it conflicts with the law of economy of thought by unnecessarily multiplying the entities. The universals by which our mind apprehends individual things are not real but conceptual, and do indeed conform to reality, but are none the less thought by us, and are therefore *intentiones* and *actus intelligendi*. Only the individual things exist, the universal is not anything really existing. Our sensible representations, according to Occam, are not images, but signs, which therefore give no insight as to the things really existing which have produced these signs in us. Thus Occam prepared the way that Locke and Hume were to tread later on.

These are the fundamental ideas which according to Miss Wentscher determine the character of English philosophy. The first chapter successively treats of the problems of psychology and of theory of knowledge of the 17th and 18th centuries, in Francis Bacon, Hobbes, Herbert of Cherbury, John Locke, John Toland, Collins, Newton, Shaftesbury, Berkeley, Hume, Reid. Then, in the second chapter, there follows a discussion of English ethics of the 17th and 18th centuries (F. Bacon, Hobbes, Locke, Shaftesbury, Mandeville, Hume, Adam Smith.) The 3rd chapter, entitled: The 19th century, contains 1. the critical, speculative tendency in William Whewell, Sir William Hamilton; 2. the empirical tendency in the two Mills (James and John Stuart) and Alexander Bain; 3. the ethical and social problems in Jeremy Bentham, James and John Stuart Mill, with the 'destructive' criticism of Thomas Carlyle; further: Sidgwick and Green; 4. the evolutionary idea of English philosophy in Herbert Spencer. The 4th chapter contains recent English idealism in J. H. Stirling (*The Secret of Hegel*), Th. H. Green and F. H. Bradley.

Miss Wentscher's book gives evidence of great special knowledge, while the way in which she has accomplished her task of combining popular treatment with scientific method, may be called very successful. It therefore deserves to be warmly recommended to those who for their studies require

a knowledge of English philosophy. Very convenient for the reader are the foot-notes giving the titles of the works of the philosophers dealt with.

It is, however, a pity that while mentioning the great influence Hume and Berkeley have exerted upon Kant, the author omits to give a further exposition of the relation between this great philosopher and the two first-mentioned. For, inasmuch as the English philosophy of the 17th and 18th centuries furnished only the problem, without the solution, one feels dissatisfied when that solution, given by Kant, is withheld.

Another shortcoming, it seems to us, lies in the fact that to the author the birth of English philosophy is due to something accidental: the English national character; for this does not explain the origin of its peculiar features. For their historical appearance in England is dependent on factors which are not accidentally those of the English people, but which have their foundation in the universal human mind itself. Not until this has been pointed out has the true nature (with its development) of English thought been accounted for. The author has therefore failed to indicate the past and future of this thought, which among other places is also found in England. For this peculiar English thought is an outcome of the 'Christian' principle which has realized itself in modern philosophy, in contrast to Greek.

This is not of course the place for demonstrating this in detail. We shall therefore confine ourselves to indicating very briefly how this accidental choice of a special philosophy, (as it is called by the author in accordance with the quotation from Fichte), has its origin in human thought itself, which, as the thinking of truth, must always be distinguished into subject and object, which at the same time form a unity. Greek philosophy made of this unity and distinction a relation of two objects, instead of an intimate connection (with a distinction) of subject and object. One object is the objectified subject or thought, which is projected outwardly and as one of the objects must enter into relation with the other object: truth. This amounts to a renunciation of the constructive activity of the subject itself, which after being thus abolished appears as object in the activity of the imagination. Berkeley pointed out that acceptance of this fallacy implies the renunciation of individual activity.¹⁾ Thus with Greek philosophers active thought always appears as the immutable object: Being. Thought and being are one! In contrast to Greek thought Christianity places the activity of the mind in the forefront: love, which brings about faith, while knowledge is useless.

This new spirit, introduced by Christianity, is therefore not intellect, but love, will. Knowledge puffeth up, says St. Paul, but charity edifieth, and not he who thinks that he knows anything, but he who loves God is known of God. True knowledge is therefore love (will), which makes the object to be of the soul, while knowledge merely presupposes this object. In place of the contemplative intellectualism, which for Aristotle is the highest spiritual elevation, a new knowledge appears, which is activity, creator of the object, i.e. of itself in its spiritual value. This new spirit did not of course receive its due in the philosophy of Thomas Aquinas, who appealed to Aristotle. It did so, however, with John Duns Scotus, who as a follower of St. Francis of Assisi, placed love and will in the foreground and in imitation of St. Augustine laid stress on the inner life. Scotus was also a voluntarist because in the recognition of divine values he assigned primacy to the will. This activity of the subject, taught by Christianity, further receives its due with Occam (like Scotus and Roger Bacon a follower of St.

¹⁾ Principles of human knowledge. § 23.

Francis), in his doctrine that not the universals are realities, but the individual things of which man with his spiritual activity creates the signs. For Francis Bacon knowledge is not something complete outside thought, but it must be formed by us, by relying on experience, i. e. on the immediate knowledge formed by our senses, in which the object is not presupposed, but is a moment itself of the life of the subject. For Descartes the philosophical problem is that of certainty. His *cogito ergo sum* is not a syllogism, but a construction of an idea of reality, an idea which thought realises when it realises itself. Not thought is being, but being is an outcome of thought!

Locke strictly methodically reduces all knowledge to cognition, which from the simplest and most elementary forms constitutes itself during the active development of the subject, and denies all presupposition of the truth which is offered us by the doctrine of innate ideas. Against this doctrine of Locke's Leibniz argues that though it is permissible to accept this empirical immanentism, it is not experience that creates the subject, but that conversely experience presupposes the subject and originates through the development of the subject. Hume says that if knowledge is empirical, i. e. if experience is to be understood as the interaction of self with nature, synthetic knowledge has no justification at all and all science is valueless, and one can only believe: also an act of the self. English empiricism is not, therefore, an expression of the practical, matter of fact (*nüchter*) sense of the Englishman, but an outcome of the general notion that reality must not be sought outside the mind, but in the mind itself, through the development of that mind. The empirical reality is the sensation, which is not a reflection or image of the outward world, but the starting-point of knowledge. To empiricism, truth does not consist in any agreement of the intellect with the thing or *res*, but is the agreement of the intellect with the sensation, the *sensus (adaequatio intellectus et sensus)*.

The confidence in the mind's own productivity was so general in the 17th and 18th centuries, that Galilei could say that human thought differed only quantitatively, not qualitatively, from divine thought; that Bacon, in contrast to the view of the eternal, immutable truths, could maintain that truth is the daughter of time, and that even Vico, as a Roman-Catholic, could teach that we know truth because we make it. And seen in this light English philosophy appears not as something accidental, but as an expression of the new spirit, which was everywhere forcing its way in the form of independent research and the ideas of liberalism and toleration

Delft.

IR. H. L. VERNHOUT.

Brief Mentions.

Englischer Kulturunterricht. Leitgedanken für seine gestaltung.
Herausgegeben von Prof. Dr. F. ROEDER. B. G. Teubner. 1925.

There are probably a good many secondary teachers to whom the idea that the university can contribute to the solution of the problems that confront the practical schoolmaster is exceedingly strange, if not absurd. It must be acknowledged that the universities in Holland have up till now played no part in the discussion of questions concerning the teaching of modern languages; if any one should be able to show that this verdict is too sweeping, it is at any rate perfectly just with regard to the teaching of English. The present little book will show those who take the trouble to read it that things are different in Germany, and that they ought to be different in our own country. And we hope they will: there may be men among the latest additions to university staffs who understand their duty in this respect, too.

The book whose title is mentioned at the head of this note contains "vorträge gehalten auf der Göttinger tagung der lehrer und lehrerinnen des Englischen an höheren und mittelschulen vom 2. — 4 Juli 1923." And the fact that the book has run into a second edition seems to show that it has had some effect on practical schoolmen. The subjects treated are the following: Englischer Kulturunterricht, von Prof. Roeder. — Die sittlichen triebkräfte des englischen imperialismus, von A. O. Meyer. — Englische wirtschaftsethik, von Eugen Böhler. — The ethical and religious structure of English life, by Prof. Thomas C. Hall. — Periodenbildung in der neueren englischen literaturgeschichte, von Prof. Hans Hecht. — Die geschichtlichen, kulturellen und literarischen grundlagen der neuenglischen sprachentwicklung, von Prof. Lorenz Morsbach.

We have no space to discuss all these essays; their enumeration is probably sufficient to encourage many of our readers to obtain the book. But we may quote some of the practical conclusions reached:

1. In the modern secondary schools English should be both the first and the chief foreign language.

2. If and when this position is granted to English, the aim should be, not only to teach a thorough speaking, reading, and writing knowledge of English but also to introduce the pupil to the culture of the English, similarly to the aim of the classical schools.

3. The master should receive a training at the university which takes account of his future work; the training cannot, therefore, be purely linguistic and literary, but must include history in its widest meaning.

4. The teaching of English in the schools must not be isolated from that of other subjects; it must in the first place be combined with the teaching of history and the native language and literature.

It will be clear that we have here sufficient materials for discussion at many meetings; such discussion will only be useful, however, if prepared by well-considered introductions, and guided by qualified chairmen. Will these be forthcoming here, as in Germany? — K.

MODERN LANGUAGES for April 1925 contains an important article that we think it right to mention here. It is entitled *New Methods of Studying Verse and Poetry* by Professor E. W. Scripture of the University of Vienna. The Editor of Modern Languages adds a footnote in which he states that the article (a report of a lecture at the recent annual meeting of the Modern Language Association) "was unfortunately crowded out of (their) last issue." This was certainly unfortunate, for it is a most interesting contribution. The lecture contained a phonetical analysis of four lines of a poem by Kipling.

Some of the results will be considered startling by those who are acquainted with philological phonetics only, as will be evident from the following quotations. In the line *The Cities are full of pride* as well in the other lines beginning with *th*, "the *th* is a semifricative explosive rather than a fricative." The *t* of *cities*, on the other hand, is "more of a fricative than the *th* already discussed." "There are no syllables in this line; there is simply a current of sound of changing character." After this it will not surprise our readers to hear that it is incorrect "to consider speech as made up of separate sounds;" indeed, this may be a familiar idea to some who have learnt to look upon synthesis, not as teaching how sounds are combined, but as correcting some of the mistakes that are inseparable from the analysis of separate speech-sounds for the simple reason that separate speech-sounds do not exist; I may be allowed to refer to my Handbook I, 83, where it is stated that separate speech-sounds are "imaginary sounds." In the table giving the length of the sounds it will surprise some to find that the initial consonant of *cities* is longer than any of the vowels (except the diphthong in *pride*). — We believe that we have said enough to make many readers anxious to obtain the article. The publishers are Messrs. A. & C. Black, London. Price 1/ net. — K.

Old English Grammar by JOSEPH WRIGHT and ELIZABETH MARY WRIGHT. Third Edition. Humphrey Milford. Oxford University Press. 1925. Cloth 9s. net.

A third edition of a book of this sort is certainly a proof that there is a class of people requiring it. We believe the public for this book is not exclusively found in English-speaking countries: in spite of the predominating share taken by Germans in the study of earlier English their books are often less suited to the needs of beginning

students. They are nearly always unintelligible without accompanying lectures, and even then they probably suit Germans better than English or other continental students. The latter are less willing, as a rule, to spend a preponderating part of the time for study at their disposal on earlier English. We believe that this book will find many grateful learners in Holland, too. It must be confessed, however, that it can be fully appreciated only by pupils who are helped by accompanying lectures on Indogermanic and Germanic grammar. Without such lectures part of the information provided is sure to remain dead and meaningless, i.e. worse than useless. The spirit of the book, like that of all the books in the series of comparative grammars of the Germanic languages of which it forms part, is severely systematic. To the learner this has great advantages; to the enquiring mind of a student interested in the why and wherefore it is sometimes exasperating, for the book hardly ever gives reasons for the views expressed. This is no doubt left to the teacher who uses the book with his class. It is from this point of view only that we venture to doubt the truth of the statement in the preface: "The student who thoroughly masters the book will not only have gained a comprehensive knowledge of Old English, but will also have acquired the elements of Comparative Germanic Grammar." — K.

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This work is supplementary to Dr. Furnivall's "Minor Poems of Hoccleve, Vol. I." from the Phillips and Durham manuscripts, in which he was not able to include the Ashburnham poems. The manuscript here printed contains some poems hitherto unknown. [T.]

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Studies in The First Folio: Written for the Shakespeare Association in Celebration of the First Folio Tercentenary, and read at Meetings of the Association held at King's College, University of London, May-June, 1923, by M. H. SPIELMANN, J. DOVER WILSON, SIR SIDNEY LEE, R. CROMPTON RHODES, W. W. GREG, and ALLARDYCE NICOLL. With an Introduction by SIR ISRAEL GOLLANCZ. $10\frac{1}{4} \times 6\frac{1}{2}$, xxxiv.+182 pp. Milford. 1924. 18s. n.

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A Guide to the Study of Shakespeare's Plays. By G. H. CRUMP. $16\frac{1}{2} \times 11$ cm. Pp. 195. Harrap, 1925. 2/- net. [See Review.]

Comedy and Conscience after the Restoration. By JOSEPH WOOD KRUTCH. 1924. (Columbia University Studies in English and Comparative Literature.) 8vo. (8¼×5½). pp. x.+270. 12s. 6d. net. Columbia University Press.

The Novels of Fielding. By AURÉLIEN DIGEON. Pp. xv.+255. London, Routledge, 1925. Price 10/6 net. [See Review.]

Chesterfield and His Critics. By ROGER COXON. 9×6, xii.+328 pp. Routledge. 1925. 12s. 6d. n.

Boswell's Note Book, 1776-1777. Now first published from the unique original. 7×4½, xxii.+24 pp. London: Milford. 1925. 3s. 6d. net.

Laurence Sterne and his Novels, studied in the light of modern psychology. By A. DE FROE. 24×16 cm. Pp. 234. Groningen, Noordhoff, 1925.
Diss. Amsterdam.

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Essays in The Romantic Poets. By SOLOMON FRANCIS GINGERICH. 9×6, 276 pp. Macmillan Company. 10s. n.

Cambridge and Charles Lamb. Edited by GEORGE WHERRY. 7×4¾, 90 pp. Cambridge University Press. 1925. 5s. n.

Charles Dickens and Other Victorians. By SIR ARTHUR QUILLER-COUCH. 9¼×6. vii.+240 pp. Cambridge University Press. 1925. 10s. 6d. n.

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First published in 1923.

Samuel Butler: Critic and Philosopher. By P. J. DE LANGE. 22×15 cm. Pp. 170. Zutphen, Thieme, 1925.
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Arthur Symonds. A Critical Study. By T. EARLE WELBY. 8¼×6, 148 pp. A. M. Philpot. 1925. 10s. 6d.

The English Comic Characters. By J. B. PRIESTLEY. 7¾×5½, 276 pp. John Lane. 1925. 7s. 6d. n.

A Player under Three Reigns. By SIR JOHNSTON FORBES-ROBERTSON. 9×6, 292 pp. Fisher Unwin. 1925. 6d. n.

LANGUAGE.

Old English Grammar. By JOSEPH WRIGHT and ELIZABETH MARY WRIGHT. (Third Edition.) 8×5½, xvi.+372 pp. Milford. 1925. 9s. n.

Three Old English Prose Texts in MS. Cotton Vitellius A xv. Edited with an Introduction and Glossarial Index by STANLEY RYPINS 9×5¾, l.+148 pp. For the Early English Text Society. Milford. 1925. 25s. n.

The three texts here edited are a "Letter of Alexander the Great to Aristotle," "Wonders of the East," and a "Life of St. Christopher." They are the three prose texts immediately preceding the Beowulf epic in Cotton MS. Vitellius A xv., and are written in the well-known first hand a Beowulf. The importance of this discovery is pointed out by Mr. Rypins in his introduction. [T.]

The Heliand Manuscript Cotton Caligula A. VII in the British Museum. A Study by R. PRIEBSCH. 1925. 8vo (10×6½), pp. 50, with 5 collotype plates. Paper cover, 5s. net. Clarendon Press.

The Cotton MS. of Heliand (a religious poem written in the Continental Saxon language) raises the interesting question of English relations with the Low Countries in the tenth century, because its language and script bear the marks of English influences. Professor Priebsch has made of minute palaeographical study of the manuscript and has compared its script and ornaments with the Chief English manuscripts of the tenth century.

S. P. E. Tract no. XIX. *Medium Aevum and the Middle Age.* By GEORGE GORDON. Clarendon Press, 1925.

Euphon in America. By M. E. DE WITT. 7½×5, xviii.+176 pp. Dent. 1925. 4s. n.

Illustrations of English Synonyms. A Book of Sentences exemplifying the use of selected words arranged in groups of synonyms. By M. ALDERTON PINK. 7½×5, vii.+320 pp. Routledge. 1925. 3s. 6d. n. [A review will appear.]

A Handbook of Present-day English. By E. KRUSINGA. Part. I: English Sounds. Fourth edition. Pp. 312. Kemink, Utrecht, 1925. Cloth f. 6.50.

Textual Criticism of Shakespeare's Plays.

Instinct, sharpened and checked by knowledge, makes the textual critic. Instinct cannot be taught, knowledge is communicable and obtainable. However, nobody can know all things, and as Dr. Johnson said in his *Preface*, 1765, 'he that exercises conjectural criticism with most praise has very frequent need of indulgence.'

First of all, the textual critic must know the author's idiom and the possibilities of his style. Innumerable *quasi*-emendations have been made where not the text but the critic was at fault. From so near as the second page of the Folio we can give a remarkable instance, *Temp.* I, 2, 97-105:

He being thus Lorded
(Not onely with what my reuenuew yeelded,
But what my power might els exact) like one
Who hauing into truth, by telling of it,
Made such a fynner of his memorie
To credite his owne lie: he did beleue
He was *indeed* the Duke out o[f] th[e] Substitution
And executing th' outward face of Roialtie
With all prerogatiue.

The punctuation in the old texts, though not to be sighted, is never reliable; in the above quotation we have changed it; we have italicized one word because it is an interpolation — see further on — and we have expanded *o'th* because it is a wrong contraction which occurs now and then, especially where words are added to the original line. Mr. J. Dover Wilson, the latest editor of *The Tempest*, says: '*Who having into truth* etc. Much annotated, and clearly corrupt. Read *minted* for "into", etc'. No, we must not read *minted*, we must remember Shakespeare's use of *into* for *to* with verbs of rest, see ll. 277 and 361 of this scene, and we must remember that *truth* may have the meaning of *trust*, see *N.E.D.* Antonio had the dukedom in trust, but speaking of the high position he had attained, having become Lord of the dukedom, he believed this 'his owne lie'.

In dealing with this old crux, we might just as well have cited wrong suggestions of other editors, but the purpose of this article is to set forth the guiding rules for textual criticism with special reference to the most recent views of, and the results obtained by, the latest editors of Shakespeare, Sir Arthur Quiller-Couch and Mr. J. Dover Wilson, in their editions of the first eight plays of the Folio of 1623. We often disagree with their textual conclusions and therefore, to prevent misunderstandings, we emphatically preface our comments by expressing our admiration for the many excellencies which abound in their volumes, but which must be silently passed by.

Another remarkable instance is afforded by *LLL* IV, 3, 335 & 336:

A Louers eare will heare the lowest found.
When the suspitious head of theft is stopt.

Says Mr. Wilson: 'This has puzzled every one. Sir Edward Maunde Thompson suggests (privately) "theft" should be "th'eft". "Suspicious head" is very appropriate to the newt or eft, and the reading sorts well with "the tender horns of cockled snails".' Though ingenious, this suggestion is

quite unnecessary, and certainly for the worse. 'Head' is used for 'ear,' *totum pro parte*, see *Troilus* IV, 5, 5, and *Pericles* II, 3, 97. 'The head of theft' is a case of *prosopopoeia*. We all may easily imagine that personified theft is 'suspicious', but none of us can conceive the suspiciousness of a newt. When we are puzzled, it is not always safe to neglect Schmidt's *Lexicon*.

Next, the textual critic must know the laws of Shakespeare's versification. Unfortunately this knowledge is in a ridiculously chaotic state. Nowadays all kinds of irregularities in heroic and blank verse lines occur, and some of them are considered beautiful. This fact is accepted with regard to 17th century prosody, although all the prosodists of that period preach absolute regularity, and the practice of the poets coincides with the laws the prosodists teach. The erroneous view of to-day is based on the pronunciation of Early English as if it were modern English, and on the corrupt state in which 17th century dramatic poetry has come down to us. The simple truth is, and we think we have proved it in our *The Text of Shakespeare's Hamlet*, that Shakespeare's blank verse line consists of ten syllables with or without an unstressed eleventh, that in some three fourths of the lines there is a regular succession of unstressed and stressed syllables, and that in the remaining 25 per cent. the position of the syllables varies in such a way that there may be inversion of stress at the beginning of the line and also whenever there is a verse pause after the second, third, or fourth stressed syllable. Even two stresses may be inverted, the first and the third, see *Sonn.* 95, 8; the first and the fourth, see *Sonn.* 92, 12; and, though very rarely, the second and the fourth, see *Venus* 962. The less common inversions, for instance the inversion of the second stress, sound unfamiliar to the uninitiated. Hence we see that most of the modern editors refuse to accept Capell's restoration of the first five lines of *Hamlet*, they shrink from the second line:

Your félué. Lóng liue the Kíng. Bernárdo. Hée.

We can make room for only one instance of the editors' general ignorance of the old pronunciation. *Strange* is dissyllabic in Chaucer, and it could be pronounced as a dissyllable in Shakespeare's time and later:

Why, this is ftrange! Is't not, honeft Nab?

Ben Jonson, *The Alchemist*, F 1616, p. 616.

I doe not like this ftrange marriage. (*Read: mar-ri-age.*)

Dickers & Webster, *Sir Thom. Wyat*, 1607, p. D. *verso*.

Have you been fent out into ftrange lands,

Foard & Decker, *The Sun's-Darling*, 1656, Pearson, Vol. IV, p. 297.

Ladie, your strange habit doth beget

J. Marston, *Ant. & Mellida*, Ed. Halliwell, Vol. I, p. 15.

Right rare and geason. Strang? Mad for love!

J. Marston, *What you will*, Ed. Halliwell, Vol. I, p. 225.

Had seal'd in me more strange formes and faces

H. Vaughan, *Ol. Isc. Upon a Cloke*, &c., 1651, Grosart, Vol. II. p. 97.

and in *Mids. N. Dream* there are two cases, one at I, 1, 219 where Mr. Wilson silently adopts Theobald's error who changed *strange* into *stranger*, and another at V. 1, 59 where Mr. Wilson favours Mr. Joicey's romantic substitution of *flaming* for *strange*. *Strangely* is a trisyllable in *Temp.* III, 3, 40.

Whoever has seen the microscopic chirography of the Brontë's will not wonder how it is that the printer misread some of their words. Any one who has seen the chaotic state of a MS. of Shelley will excuse the com-

positor for misreading, as we think, 'Gasp' for *Gossip* in *Charles the First* l. 120 where the clarions

Gasp to us on the wind's wave. It comes!

or for missing out the bracketed word in *A Lament* l. 8:

Fresh Spring, and Summer, [Fall,] and Winter hoar,

The 'thrilling discovery' and the hope of seeing in a fragment of *Sir Thomas Moore* Shakespeare's autograph have proved to be a 'momtanish' illusion. Of Shakespeare's MSS. nothing remains, and we know only one thing about them, viz. that Heminge and Condell 'scarce receiued from him a blot in his papers.' Little as this is, it is very important, it means that his MSS. contained very few miswritings, if any, and it means that the many emendations and the many textual explanations based on supposed deletion of words and phrases are illegitimate. A legitimate emendation must be founded on a known fact which clearly explains the origin of the error, cf. Fleay's *Shakespeare Manual*, 1876, p. 111. As yet, such facts are imperfectly known. The Cambridge Editors of 1863 speak of 'the causelessness of the blunders' which makes them reluctant to adopt emendations. Furness did not trouble himself with the causes of the errors, he was of opinion that the generations of editors and critics have done everything that could and can be done. All foreigners must observe that they lack 'the nicety of ear' necessary for making an emendation; the requisite 'mastery of Shakespeare's style and ways of thinking should bar all the rest of us' 'Not a single future emendation will be generally accepted' If an incurable simpleton dares to publish one, all scholars ought to tell him: 'Nobody minds ye'. (*Preface* p. xxi to *Mids. N. Dream*, 1895.) Mr. Wilson showed the courage of disagreeing with the highly interesting aphorisms of this peculiar kind of scholarship, he has striven to account for the irregularities of the text, and he has ventured many new emendations of his own. As a rule, however, he puts them away in the Notes 'where they can do no harm'. He knows — for he has shared the feeling — how jealous the ordinary lover of Shakespeare can be for the text to which he has grown accustomed, how apt to resent even a doubt cast upon that which use and wont have consecrated for him. (*Introduction* p. xl to *Measure f. M.*, 1922.) Indeed, as experience has taught us, so it is; the heretic who dares to urge his arguments against the sacred errors deserves to be burned. 'It would be a great misfortune if his innovations were accepted.' (*Lit. Times*, 1924, p. 592.)

The mistakes of the compositor are wrong collocation of letters, transposition of letters, words and lines, omission of letters, words and lines, wrong letters and wrong words, and, though more rarely, small additions. To-day misprints are pretty well limited to a few 'literals' which have escaped the author's and the press-reader's vigilance. Shakespeare's dramatic texts were sold to a printer, the author did not see them through the press, and it is likely that the printer of a Quarto was his own press-reader. The Folio must have had some incidental supervision by Heminge and Condell (see our *Hamlet*), but if they interfered for better, certainly they did so for worse. In these circumstances one must expect a luxuriance of errors, not thought of in our day, and indeed, Capell, for instance, branded the plays as 'issuing from presses most of them as corrupt and licentious as can anywhere be produced'. (*Introduction*, p. 10.)

A wrong letter in a printed word can be explained as a 'foul case', the misprint can be accounted for by assuming that the types were not properly sorted. As the types of the *f* and the long *s*, the *n* and the *u*, the *r* and the *t* are much alike, interchange of these letters during sorting is an especial source of the well-known misprints of this kind. But the 'foul case' explanation cannot do duty universally, there is a far more important source for the 'literals', quite independent of the letter-case, viz. a faulty impulse, originating in the brain, which sets in motion the muscles of the compositor to reach for the wrong type. That this must be the case is proved by the fact that the scribe also writes wrong letters, though as a rule, he corrects them *currente calamo*. We quote the first instances of this kind of miswriting from the MS. of *The Second Maiden's Tragedy* (The Malone Society Reprints No. 16):

<i>on kinges</i>	altered from	<i>in kinges</i>	1.	12	<i>watcht</i>	altered from	<i>warcht</i>	1.	549
<i>any</i>	"	"	<i>ann</i>	148	<i>renew</i>	"	"	<i>nenew</i>	622
<i>vpon</i>	"	"	<i>opon</i>	323	<i>my endeuour</i>	"	"	<i>me endeuour</i>	671
<i>purposelie</i>	"	"	<i>purpostlie</i>	424	<i>minde</i>	"	"	<i>kinde</i>	698
<i>Vatar</i>	instead of	<i>Votar</i>		457	<i>would</i>	"	"	<i>woull</i>	863
<i>vse</i>	altered from	<i>wse</i>		499	<i>thee</i>	"	"	<i>fhee</i>	1242

In some of these cases the deleted letter is somewhat dubious, but we trust to Dr. Greg's sharp eyes. *Purpostlie* is a wrong spelling with an excrement *t*, not intended to be pronounced, see p. 5 and 6 of our *Hamlet*. *Warcht* we cannot explain; the ten other miswritings are tautological, i.e. the missing right letter is replaced by the repetition of another letter either from the same word *ann*, *opon*, *Vatar*, *nenew*, *woull*, or from neighbouring words: '*in kinges*', '*how would you wse*', '*me endeuour*', '*'tis fine discourse, pry fhee finde other busines*', and *kinde* for *minde* is the repetition of the first rhyme word. As said, the quoted instances are miswritings, but, as ought to be known, the printed texts afford an abundant supply of this species of error. As a rule their emendations are easy, and not very many will have baffled detection. Still we think, there lurks one in '*might.... merit*' *Mids. N. D.* V, 1, 92:

And what poore duty cannot [simply] doe,
noble respect takes it in might, not merit.

If we replace *might* by *right* we get excellent sense: noble respect takes it in duty's right or claim to be regarded with kindness, not in the merit of duty's performance.

The tautological error is not limited to a single letter, the faulty impulse of the brain gives rise to the erroneous reiteration of diverse letters, syllables and words by printers, transcribers, writers and speakers. A typical instance is *did didst* (*Errors* II, 2, 12) which Mr. Wilson wrongly explains as suggesting 'correction while the sheets were in proof, the correction *didst* being inserted into the form without the removal of the original error *did*'. When a compositor becomes aware of having omitted two letters of a word, he takes out 'space' and adds the letters, he does not dream of taking out the correct types already set up. In other cases, however, Mr. Wilson observes not rightly, but less wrongly, that one word of the text causes a hypnotic effect by which the printer makes these mistakes.

An instance not yet detected is the last of the five *me*'s in *Ado* V, 1, 82 & 83:

Win me and weare me, let him anſwer me,
Come fóllow mé boy, cóme fir bóy, come fóllow me

The most splendid instance is seen in the second line of *Sonnet 146*:

Poore foule the center of my finfull earth,
My linfull earth thefe rebbell powres that thee array,

When we see such an extravagant tautological error, we may surmise that there is a special reason for it. This reason might be that the lost first two syllables of the second line had a sameness of sound with the first two syllables of the repeated phrase. Indeed, *mincing* is the lost word! It means tricking out, embellishing in an artificial way, giving a specious appearance of beauty to 'these rebbell powres' which constitute the sinful earth, the body, that arrays and decks the soul.

In the next quotation the italicized words contain the wrongly repeated word, they must be replaced by *common*, that ought to have been repeated (*Gent. V, 4, 62 & 63*):

Thou common friend, that's without faith or loue.
For fuch is a *friend* now: treacherous man,

Less offensive than the tautological error is the transposition misprint. Transposed letters cause no embarrassments except in a few rather difficult passages. Hamlet's *sallied flesh* of the Quartos of 1603 and 1604 is miscorrected in the Folio into *solid* (see our *Hamlet*) and miscorrected by Mr. Wilson into *soiled*. Hamlet's flesh was not soiled, it was 'grieu'd and 'sailed', which last word is the aphetized form of *assailed*.

Transposed words are often less easy to detect, and it is to be observed that the scribe again blunders in the same way as the printer. Furness, Vol. IX, p. 316, quotes the MS. ballad *The Inchaned Island*, \pm 1650. In the third stanza these lines occur:

He turned his niece and Brother forth
To wander east, west, north, or south,

As these lines have to rhyme, it is obvious that *north* and *south* have been transposed. If we compare the *Hamlet* Quarto of 1604 with the Folio text we find twenty-five transpositions of words and, besides, both texts have at least three word transpositions in common. Mr. Wilson does not seem to know this misprint. Wherever other editors have corrected them, Mr. Wilson sticks to the error: *Temp.* I, 1, 65 (Theobald); I, 2, 381 (Pope); II, 1, 150 (Capell); etc. From other plays we quote some examples, as yet undiscovered, wherein the words in italics have been transposed:

And loue you 'gainft the *nature* of *Loue* force ye. *Gent. V, 4, 58*
Therefore Marchant, Ile limit thee this jay *Errors, I, 1, 151*
Italian or French, let him Ipeake to me, *All's W. IV, 1, 79*
How haue I bin behau'd that he might fticke
The *fmalleft* opinion, on my *greateft* abuse. *Oth. IV, 2, 109*

These last lines are from the Quarto, the Folio has a miscorrection. In the next example the line has to begin with the word *he*:

Being nimble footed, he hath out-run vs. *Gent. V, 3, 7*

The next lines contain a most famous crux:

If fuch a one will fmile and ftroke his beard,
And sorrow, wagge, crie hem, when he fhould grone, *Ado, V, 1, 16*

Here nothing is wrong but a very simple transposition misprint, read:

Crie 'hem!' and 'forrow, wagge!' when he fhould grone,

A trained compositor will read, we think, as much as a verse line, memorize it, and set up the types. At times, without his being aware of it, his memory fails, and then it may happen that he mistakes the order of the words, or that he makes a tautological misprint, or that he prints instead of the right word a synonymous word, or expression, or a homonymous word. We all know, if we quote from memory, how difficult it is to be accurate. We know the subject matter of what we intend to say, but when we say it the form of our utterance often turns out to be different from the form we wanted to reiterate. So it is with the compositor. The mildest of his deviations in this domain is the printing of contractions and expansions where they are wrong: 'tis for *it is* or *it is* for 'tis, *ne're* for *never* or *never* for *ne're*, etc., etc. An editor, however, must be careful not to imitate such mistakes and spoil the metre, as Mr. Wilson does by allowing *upon us* when the Folio rightly has:

Which now's vpon's: without the which, this Story *Temp.* I, 2, 137

If we compare the Quarto text with the Folio version of *Hamlet* or *Richard III*, we find hundreds of synonymous words or expressions, and that the printer must be the chief sinner or at least often be guilty of this kind of deviation is proved with absolute certainty by the so-called non-rhymes in the non-dramatic poetry of the time. There is an instance in Shakespeare's *Sonnet* 25, another in l. 207 of *The Passionate Pilgrim*, we have found and alleged elsewhere diverse instances from Spenser's *Faerie Queene* and from his other poems, from John Davies's *In Gerontem*, from Herrick's *Hesperides*, from Thomas Watson's poems, from Chapman's translations and even from P. Levins's *Manipulus Vocabulorum*, the first English rhyming dictionary. Here we can find room for only one instance:

Fain would'it thou see thy Learning's fruit perhaps
Ripe, yer Thou rot; that's but a vaine Desire:
Art now-adayes may itarue, while Ignorance
Hath Shades for Summer; and for Winter, Fire.

Du Bartas, *Transl.* by Jos. Sylvester, F 1621, p. 1042

As the first line quoted is bound to rhyme with the third, Sylvester did not write the word *perhaps* but the synonym *perchance*.

Compared with our days the times of Elizabeth were lacking in precision. Though not at all enough, we have learned a great deal since then. Yet, we are very much afraid that modern editors have not learned to realize the former fundamental lack of accuracy. If Mr. Wilson had done so, he never would have written: 'It is a cardinal principle of critical bibliography that when anything is wrong with the text, the blame should be laid rather on the "copy" than on the compositor' (Vol. I, p. XL). Such a modern maxim may do for our time, the old authors and printers tell us another story. Thomas Heywood published at the end of *An Apology For Actors*, 1612:

The infinite faults escaped in my booke of *Britaines Troy*, by the negligence of the Printer, as the misquotations, mistaking of sillables, misplacing halfe lines, coining of strange and neuer heard of words [...] These being without number, when I would haue taken a particular account of the *Errata*, the Printer answered me, hee would not publish his owne disworkemanship, . . .

R[ichard] I[hones], the printer of Marlowe's *Tamburlaine*, 1590, states in his letter to the readers that he purposely left out some passages he did

not like. In *The preservation of K. Henry VII*, 1599, there is a hexameter 'To the Printer':

Print each word legibill, not a word nor a sillabil alter:

And that the printers did alter and even played the critic, W. Jaggard acknowledged in 1622 in his amusing quarrel with Ralphe Brooke:

... if the Worke-men [the compositors of the Folio!!!] had bene lo madly dispoſed to tye themſelues too, and haue giuen him [Brooke] leaue to print his owne Engliſh (which they now repent they did not) hee would (they ſay) haue made his Reader, as good ſport in his Catalogue, as euer *Tarleton* did his Audience, in a Clownes part.

We could allege more, see Dr. R. B. McKerrow's *Notes on Bibl. Evidence* (Transactions of the Bibl. Soc. Vol. XII, p. 278, etc.), but the above will suffice to decanonize Mr. Wilson's Elizabethan compositor.

W. Sidney Walker arranged *Ado* I, 3, 20-27 as eight verse lines and changed *do it* into *do't*, *into his* into *into's*, *it is* into *'tis* and *by the* into *byth*. Mr. Wilson does not think Walker to be right, neither do we, but we mention this case because Mr. Wilson speaks here of Walker's 'series of violent emendations'! Surely, there does not exist a kind of emendation less violent and more legitimate than these mild synonyms. Mr. Wilson's want of insight into this and other kinds of misprint leads him repeatedly to imagine incredible explanations by means of the orthodox *ductus litterarum*, e.g. *dead* for *dumbe*, rhyming with *tombe* (*Ado* V, 3, 9 & 10). Of such non-rhymes there are two as yet not detected in *Rom. & Jul.* I, 1, 218-222:

Shee will not ſtay the ſiege of louing tearmes,
Nor bide th'incounter of affailing eies.
Nor ope her lap to faint leducing gold,
O ſhe is rich, in bewtie [:] onely poore,
That when ſhe dies, with bewtie dies her ſtore,

Read *sighes* instead of *tearmes*, and *ore* instead of *gold*. Of course *terms* and *sighs* are not synonyms, but 'the ſiege of louing tearmes' and 'the ſiege of louing fighes' are in the context synonymous expressions. The noun *ore* in Shakespeare always means *gold*. In *Lucrece* 56 this word is miscorrected in the fourth Quarto into the monosyllabic *over*; with the exception of Malone, all editors adopt the mistake. *Ore* rhymes with *poore* as well as with *store*, cf. *LLL* V, 2, 377 & 378. We see, and we may accept it as a rule, that the substituted words are more usual and homely, the genuine words are more poetical.

If a printer understands the phrase he has memorized, carelessness will now and then lead him to print synonyms, but he need not understand what he prints, and in that case instead of synonyms he may turn out homonyms. *Too* for *two*, *here* for *heare*, belong to the most common of misprints. The printer W. Blades wrote in *The Athenæum*, 1872, p. 214:

Every compositor when at work reads over a few words of his copy, and retains them in his mind until his fingers have picked up the various types belonging to them. While the memory is thus repeating to itself a phrase, it is by no means unnatural, nor in practice is it uncommon, for some word or words to become supplanted in the mind by others which are similar in sound. From the time of Gutenberg until now this similarity of sound has been a fruitful source of error among printers.

Unfortunately, even Blades himself called these misprints 'Errors of the Ear'. Mishearings they are not, but since de Vinne in *The Invention of Printing*, 1877, related that Conrad Zeltner, a learned printer of the 17th century, said that in former times it had been customary to employ a reader to read aloud to compositors who set up the types from dictation, this theory has often done duty for explaining the homonyms in the old texts. In his edition of *Ado*, p. 120, Mr. Wilson ascribes *hear* for *here* to Shakespeare's spelling! In *Errors* however, in which play he has found some fifteen cases — the finest case *Signior* for *senior* (V, 1, 422) he did not notice! — he comes to the conclusion that the text 'has gone through the process of dictation' before it went to the printer; on the authority of Dr. McKerrow (*Transactions of the Bibl. Soc.*, Vol. XII, pp. 243 & 244) he rightly rejects dictation to the compositor. In our opinion the text of *Errors* is far too good for such an assumption. Though Mr. Wilson is wrong in his theory, he may be proud of a most excellent emendation in *Errors* III, 1, 47:

Thou wouldst haue chang'd thy face for a name, or thy name for an affe.

by emending *a name* into the homonymous *an aim*. This is palmary! Another good emendation of this kind Mr. Wilson makes in *Temp.* II, 1, 63 where he reads 'freshness and gloss, as being' instead of 'freshnesse and glosses, being.' We do not believe that all Mr. Wilson's fifteen cases in *Errors* belong to the homonymous misprints, for instance *them* for *men* in II, 2, 81 is a tautological error, but it seems that the similarity of the vowel sound will suffice to play havoc with the compositor's memory. In *Errors* IV, 2, 58-62:

Time is a verie bankerout, and owes more then he's worth to feafon.
Nay, he's a theefe too: haue you not heard men fay,
That time comes ftealing on by night and day?
If I be in debt and theft, and a Serieant in the way,
Hath he not reafon to turne backe an houre in a day?

the word *I* in l. 61 is a misprint either for *Time*, (Rowe), or for *he* (Malone), or for *a* (Staunton). Mr. Wilson sides with Malone, but Rowe's emendation is much more legitimate, because it explains the misprint as an homonymous error. In *Measure f. M.* II, 4, 90:

But [() in the loffe of queftion) that you, *his Sifter*,

we read *grosse* for 'loffe', cf. *Hamlet*, I, 1, 68; *question* is trisyllabic; the words we italicized are interpolated. In *Measure f. M.* III, 1, 35:

Becomes as aged, and doth begge the almes

we read *unabled* for *as aged*. Elizabethan spellings as *howse* for *house*, etc. suggest the possibility that *blows* could have been pronounced with the same vowel sound. If so, the word *pound* can be accounted for in *Errors* IV, 1, 21:

Buy thou a rope, and bring it home to me.
Dro. I buy a thousand pound a yeare, I buy a rope [()]

as a homonymous misprint for *blowes*. At any rate, logic requires this word or a word of the same meaning.

When the compositor's memory fails, very often the outcome will be the omission of letters and words, and the lack of one letter can make a passage unintelligible for 326 years:

what heare fhall milfe, our toyle fhall ftriue to mend. *R. & J.* Pro1. 14.

Read *theare* (th'ear) instead of *heare*¹⁾. The lack of one word can have the same effect, for instance in *Errors* II, 1, 109-113 where we have supplied the missing word within square brackets:

I lee the lewell belt enamaled
Will loofe his beautie: yet the gold bides ftil
That others touch, and often touching will,
Where gold and no man that hath a [good] name,
By fallhood and corruption doth it fhame:

Fortunately, this passage was not 'hopelessly corrupt', as Mr. Wilson has it: Most precious things in the long run lose their beauty, yet gold remains gold, however much and however gladly it is used, whereas gold and a man of repute never will shame the beauty of their good name. 'Touching will' is a poetical license for 'will be touching', and for the scansion of 'á good náme' cf. 'án old múrtherér' *Rom. & Jul.* III, 3, 94. Not in the above passage, but in many other cases a missing word can be supplied in various ways; this means that the certainty in this kind of emendation especially is often not above suspicion. We cite some new examples:

Sir Protheus: 'taue you: law you [not] my Maíter?	<i>Gent.</i> I, 1, 70
Let's lee your Song: How now [you] Minion?	" I, 2, 88
And if it please you, fo: if not: why fo:	} " II, 1, 138
<i>Val.</i> [And] If it please me, (Madam?) what than [fo]?	
Heauens defend me from that [huge] Wellh Fairy,	<i>Wives</i> V, 5, 85
Ignom[in]ie in ranfome, and free pardon	} <i>Meas.</i> II, 4, 112
Are [offspring] of two houfes: lawfull mercie,	
And bid him lpeake of [patience,] patience,	<i>Ado</i> V, 1, 10
I do embrace your offer and difpofe,	} " V, 1, 305
For henceforth [of the prefence] of poore Claudio.	
Graues [do] yawne and yeeld your dead,	} " V, 3, 19
Till death [rites] be uttered,	
	" V, 3, 20

In *Ado* V, 1, 10 the second word *patience* is more emphatic and trisyllabic. In *Ado* V, 1, 305 *presence*, of course, means *person*. In *Measure* II, 4, 112 and in *Ado* V, 1, 305 the compositor's memory skips over the text from the first 'of' till the next 'of'. *Your* in *Ado* V, 3, 19 is a tautological misprint (yawne . . . yeeld . . . your) for the right word *their*.

In treating of the tautological misprints we have already observed that the compositor may add letters and words; another failure of memory may lead to a synonymous addition to the text. When Shakespeare had written 'Canst remember' (*Temp.* I, 2, 38), or 'I ne're law woman' (III, 2, 108), as Pope rightly emended, the compositor may print 'Canst thou remember', or 'I never law a woman'. Not yet noticed is the redundant and metre-spoiling *a* in *Temp.* III, 3, 84:

Perform'd (my Ariell) [:] a grace it had deuouring:

Apothecaries and compositors are the best experts at deciphering difficult handwritings, they live by it. Therefore, it is not at all likely that most misprints originate from the compositors' misreadings. Besides, the prompt-copies and the 'fair' copies of the authors cannot have been very badly written or they would have been of no use. We think Mr. Wilson and

) In *Timon* I, 2, 131 Warburton corrected *There* into *Th'ear*, here the *a* was omitted.

other editors chiefly err in attaching such an overwhelming importance to the misprints caused by misreading and to the *ductus litterarum* which must make their corrections legitimate in their eyes. Above we were able to dispense with that *ductus*, the legitimation of all the kinds of misprints treated above must do without it and is not the worse for it.

When from heedlessness a compositor misreads, wrong letters and wrong words will appear. Many wrong letters and words, as shown above, have another origin, but the 'errors of the eye' find their excuse in the uncertainty of the written *s* at the end of words in some old English hands, in the similarity of *d* and *e*, *f* and long *s*, *l* and *t*, *n* and *u*, and, if we strain the theory to the utmost, in the similarity in a run of minim-letters *c*, *i*, *m*, *n*, *u*, *w* and *r*; perhaps we have to add *a* and *o*. Besides, Mr. Wilson believes that Shakespeare 'frequently neglected to count [*sic*] his strokes when writing these' and that 'a large class of misprints [*is*] due to the confusion set up by the malformation of minim-letters, especially when they occur in combination'. Really, it is no wonder that with these assumptions thousands of words can be transposed into other words. What are the fruits of his theory? In *Temp.* I, 2, 29:

So fafely ordered, that there is no foule
No not fo much perdition as an hayre
Betid to any creature in the velfell

he accepts Dr. Johnson's conjecture of *soil* for *soule*. The *ductus* is scarcely defensible and the conjecture is all wrong. Even if we assume that a soil may betide to us, this soil will not do because it is of as little importance as the perdition of a hair, and the genuine word, as follows from l. 30, must be of far greater moment. The conjecture falls short in the most essential part of an emendation, it does not restore good sense. Yet the genuine word here is not over-difficult to find, it is *fault* with the meaning of *misfortune*, see *inter alia* Mr. Wilson's glossary at *fault*, *Wives* III, 3, 233 (his line 208). 'The difference', says Mr. Wilson, 'between "foile" and "foule" is one minim-stroke only'. But between *fault* and *joule* there is no difference in minims. Next, we call attention to the last of the following lines, *Temp.* III, 1, 9-15:

I must remoue
Some thoufands of thefe Logs, and pile them vp,
Vpon a fore iniunction; my fweet Miltris
Weepes when fhe fees me worke, & faies, fuch bafenef
Had neuer like Executor: I forget:
But thefe fweet thoughts, doe euen refresh my labours,
Moft bufie left, when I doe it.

Mr. Wilson calls *bufie left* 'the prize crux' of this play, he suggests, 'that *busie lest* is a misprint for *busy-idlest* (*i.e.* employed in trifles)', that *doe it* is a misprint for *dote*, and he tries to legitimate both misprints by a *ductus litterarum*. Perhaps we should admire his good intentions, if they enabled us to understand the text, but we cannot imagine what kind of labour it is, which is most employed in trifles when we dote. Whereas the prize is not yet awarded, as far as we know, we suggest another solution, *viz.* that the compositor has printed *bufie left*, for *bafe*, *leaft*. The word *base* is made good by *bafenef* in l. 12; 'leaft when I doe it' means then: least base when I do it, and this idea is wonderfully in harmony with the lines 1-8

which are worth while looking up, we cannot spare room for too long quotations. And we should like to add that *labours* in l. 14 is a misprint for *labour*, which kind of misprint is generally acknowledged to be one of the most common of all.

Besides Mr. Wilson explains in *The Tempest* with a *ductus litterarum* into (l. 2, 100) to be a misprint for *minted*, 'two minims short, and with *ed* like *oe*', see our first page; *deck'd* (l. 2, 155), meaning *covered* (a hyperbole!), unnecessarily and without any gain for *eked*; *madde* (l. 2, 209) wrongly for *mind*, cf. *Sonn.* 119, 8; *blew ey'd* (l. 2, 269) for *blear eyed*; *GON.* l. (II, 1, 94) fantastically for *gonsir*; *trebbles* (II, 1, 221) wrongly for *troubles*, *trebbles* is perfect, cf. *Merchant* III, 2, 154, and there is a pun on *troubles*; *them* (II, 1, 299) for *thee*; *folly* (III, 2, 5) unnecessarily and without any gain for *Sophy*; *deuouring* (III, 3, 84) fantastically for *devoiring*; and *mine lou'd darling* (III, 3, 93) unacceptably for *admired loved darling*, 'lou'd darling' is bad, 'admired loved darling' is worse; this whole line 93 is interpolated; *wajpifh headed* (IV, 1, 99) unnecessarily and without any gain for *waspish-heady*; *thank* (IV, 1, 164) wrongly for *think*¹); *feet* (IV, 1, 184) mistakenly for *sweat*, they stirred the 'fowle Lake' in such a manner that the stench of it was worse than the stench of their feet; *Mafters* (V, 1, 41) for *ministers*; *entertainie* (V, 1, 75) for *entertaind*; *deere* (V, 1, 146) mistakenly and fantastically for *dere less*; *Their* (V, 1, 156) wrongly for *These*; and *Yes* (V, I, 174) unnecessarily for *Yet*, 'Yes' means: yes, you would. With the exception of the 'literal' in *entertainie* (V, 1, 75) already corrected in the Folio of 1632, and with the exceptions of Dyce's correction in II, 1, 299 and Hanmer's correction in V, 1, 41, which two cases we do not think to be caused by misreading, there is not a single one in this list of emendations we should care to indorse. If we are right, of course there may lurk some unnoticed ones, it means that the compositor has misread only the words *fault*, *base* and *entertaind*, that misreadings are scarce, that the *ductus litterarum* is only of value and to be applied in a very, very small part of the many errors, and that the way in which Mr. Wilson handles his 'scientific instrument', as he calls it, does more harm than good.

To the misprint *bufie* for *bafe* we have found the pendant *bafe* for *bufie* in *Ado* II, l. 214:

.... it is the bafe (though bitter) disposition of Beatrice, that puts the world into her perlon, and fo giues me out:

In *Ado* IV, 2, 87 we have picked up a lost feather out of Dogberry's cap, read *laffes* instead of *loffes*:

.... and a rich fellow enough, go to, and a fellow that hath had loffes, and one that hath two gownes, and euery thing hanfome about him:

Then in *LLL* IV, 1, 7 is a printer's misreading of *Thou*; *My Neece* in *Rom. & Jul.* II, 2, 168 is a printer's misreading of *Mynion*; *peerelffe* in *LLL* II, 1, 44 we should like to emend into *prefence*, we think there are such slovenly misreadings, and if so, this means that the *ductus* fails to legitimate all of them. As a last example we cite *LLL* V, 2, 67:

So perttaunt like would I ore'fway his fteate,

¹) The Folio has: 'Pro. Come with a thought; I thank thee Ariell: come. Enter Ariell'. The stage-direction ought to be after *thought*, and the last *come* is interpolated.

Here Mr. Wilson follows Prof. Moore Smith's emendation, who privately suggested *planet-like*. This emendation is sensible, perhaps it deserves high praise, but we must dismiss it. It lacks one indispensable quality in that it can be bettered. Messrs Wilson and Moore Smith might have known that Prof. Leon Kellner had already restored the genuine word by reading *Pertlot-like*, see *Winter's Tale* II, 3, 75, I *Henry IV* III, 3, 60, Chaucer's *The Nonnes Preestes Tale*, and Caxton's *Reynard The Fox*.

There exists, or there may exist, another sort of misreading than those we have dealt with. The Folio, *Errors* I, 1, 17-19, reads:

Nay more, if any borne at Ephesus
Be leene at any Siraculian Marts and Fayres:
Againe, if any Siraculian borne

Mr. Wilson, rightly following Pope, deletes *any* in I. 18 and explains the misprint by remarking that the words 'at Siraculian' occur just above 'if any Siraculian', which last words the eye of the compositor has evidently caught. Unfortunately, this kind of explanation is to be met with everywhere. For a few cases it may be right, as a rule the explanation is wrong. No reader mixes up words belonging to different lines. A printer may do so, if his memory fails and he throws a second look at his MS.; but in such a case we expect that he will go on printing the words of the other line, not the words of the first line where his memory failed. In the above example the right explanation is that the word *any* at l. 18 is the tautological misprint dependent upon the emphatic *any* at l. 17. This is proved by the fact that the supposed wanderings of the compositor's eyes catch former words, very rarely words in following lines.

Even if we leave out accidents of the press, it is not possible to explain every misprint. A look at Halliwell-Phillipps's *A Dictionary of Misprints*, 1887, will convince us. 'Marriage' for 'Murder', 'Redeemer' for 'Builder', 'Sometimes' for 'Mens minds'! Still, it may be possible to explain why we cannot explain. *LLL* II, 1, 95 & 96 have:

Nau. You shalbe welcome Madame to my Court.
Prin. I wilbe welcome then, Conduct me thither.

We do not doubt, instead of *I wilbe* we have to read *If I be*. The misprint *I wil* for *If I* does not fall under any of the errors we have registered. But it is plausible that, the printer's memory being at fault, under the influence of *You shalbe* the new text of *I wilbe* has originated. In this case the reason of the change is discernible in the words of the MS. But a printer's brain, when at work, will at times receive impressions from other sources than his MS. and then the issue may be a misprint we cannot account for. There are more reasons for embarrassments. Compositors themselves, as Father Jaggard told us, corrected the MSS. according to their own lights. Some of the copies of the same edition of a play, also of the Folio, differ; this means that corrections were made even when part of the sheets had been printed. Moreover, it is quite certain that corrections were made without going to the trouble of having a look at the MS. Under these conditions we must expect that a primary misprint, inoffensive and easily corrigible, will be miscorrected into a perplexed riddle. Some of these riddles may be unravelled with more or less probability. We make room for one instance, *Mids. N. D.* III, 2, 256-259:

Dem. Quick come.

Her. Lysander, whereto tends all this?

Lys. Away, you Ethiop.

Dem. No, no: heele

Seeme to breake loofe: take on as you would follow;

But yet come not. You are a tame man, go.

This muddle will yield a perfect text, if we change the last *Dem.* into *Her.*, put *Dem.* before the next line 258, and change *heelee* into *I keepe*. Hermia is clinging to Lysander, he says 'Away' and she answers 'I keepe'. We think the primary misprint to be the wrong prefix before the second half of l. 257. As is well-known wrong prefixes are of general occurrence. At this stage the rest of the text corresponded to the MS., instead of *heelee* there was printed *I keepe*. By reading over this passage, perhaps after finishing the whole of the setting up, the nonsense was discovered, and the printer, instead of looking up the MS. and righting the prefixes, deliberately changed 'I keepe' into 'heelee'.

Whether Shakespeare's plays have suffered from transcribers is an open question without practical value. Broadly speaking, there is no difference between transcribers' and printers' errors, but we think there is a comparative difference in the quantity. The scribe's control is easier and, as writing goes quicker than printing, the scribe's memory is less strained than the printer's. The scribe, therefore, will make fewer slips of memory, in his productions the misreadings may comparatively overweigh. The cry for the *ductus litterarum* seems to be justified when amending transcribed MS-literature, but it must dwindle down to a still small voice when amending Shakespeare's printed texts. If these texts, save some obstinate cruxes, with the appliance of our statements could be purified, nobody would have the right to call them the Augean stables of printed literature. But every earnest student in this domain knows that there must lurk a more hidden cause of corruption. Mr. Wilson seeks it and finds it in repeated revisions every play is supposed to have undergone. We, on the other hand, have sought and found the hidden cause in the doctoring by which the manager of the troupe, or some such person, made a play fit for performance. The doctoring consisted in smoothing abruptness, in elucidating difficult passages, and in adding a few touches the players wanted for a more effectual stage production. Sir Arthur Pinero, actor and author, said in 1880 (*Trans. of the New Sh. Soc.* 1880-2, p. 198) that some such method of dealing with the authors' MSS. 'has been the custom as far back as the memory of any living actor extends', and from the title-sheet *verso* of *The Misfortunes of Arthur*, 1587, we learn that 'the Actors either helped their memories by brief omission: or fitted their acting by some alteration'. Moreover, in a Ben Jonson Quarto we read 'As it was first composed by the Author', in Shakespeare's Quartos we read 'as it was acted', or words to the same effect. Reasons to show that there is a sound basis for the theory we have advanced that the plays 'Published according to the True Originall Copies' (F 1623) may have been printed from Shakespeare's autograph, first adapted by the manager, allowed by the censor, and used as a prompt-copy. The great difficulty was how to find the alterations? Might it be that that problem had something to do with another great problem? What is the reason that the metre of Shakespeare's poems is quite regular and that his dramatic verse abounds with irregularities? Might it be that all those irregularities were corruptions and that by them and in them the stage adaptation could be found? Unreservedly we answer

in the affirmative. For the finding of the adaptations the knowledge of 17th century prosody has proved to be of predominant importance. With the help of this knowledge we flatter ourselves we have proved that there are many words and short phrases in the *Hamlet* texts which have been interpolated. These insertions are inferior and redundant, they break the metre, and they suit diverse exigencies of stage performance. Next, we are forced to admit many more interpolations of which the inferiority is not obvious, and for the following reasons: (i) If there are insertions of which the inferiority is obvious, there must be in that text other insertions of which the inferiority cannot be proved. An interpolator works with the intention of improving the text in some way, hence the inferiority of his work will only be conspicuous when he bungles. (ii) To admit these last more or less doubtful insertions (of which the test of inferiority yields no certain answer) explains and clears up the antithesis between the state of Shakespeare's dramatic texts on the one hand and the teaching of the prosodists and the practice of the poets in their non-dramatic poetry on the other hand. (iii) The proved possibility of regularizing Shakespeare's blank verse (see our *Hamlet*) to the norms of his poems by scarcely anything else than by deleting redundant words does not lead to ridiculous results; on the contrary, three eighths of the insertions we have found have already been recognized as inferior matter by former editors and critics. Steevens wrote in his *Advertisement* in 1793:

Omissions in our author's works are frequently suspected, and sometimes not without sufficient reason. Yet, in our opinion, they have suffered a more certain injury from interpolation; for almost as often their measure is deranged, or redundant, some words, alike unnecessary to sense and the grammar of the age, may be discovered, and, in a thousand instances, might be expunged, without loss of a single idea meant to be expressed; a liberty which we have sometimes taken, though not (as it is hoped) without constant notice of it to the reader. Enough of this, however, has been already attempted, to show that more on the same plan might be done with safety.

What we have tried to make true for the *Hamlet* text finds its application through all the plays. To show our methods of investigation we make room for *Wives* IV, 4, 6 & seqq. where within the compass of four lines two characteristic arbitrary alterations can be shown. When Ford is convinced of his wife's honesty, he says to her according to the Folio:

Ford. Pardon me (wife) henceforth do what thou wilt:
I rather will suspect the Sunne with gold,
Then thee with wantonnes: Now doth thy honor stand
(In him that was of late an Heretike)
As firm as faith.

Page. 'Tis well, 'tis well, no more:
Be not as extreme in submiffion, as in offence,
But let our plot go forward: Let our wiues

In the lines 7 & 8 either *gold* or *wantonnes* is obviously wrong. Rowe changed *gold* into *cold*, and this change is accepted by every later editor, 'surely an error of dictation?' asks Mr. Wilson. But there is no valid reason to suspect *gold*, the next line has twelve syllables, therefore, there is reason to expect that Shakespeare wrote a monosyllabic noun instead of *wantonnes*. Indeed, if we change this last word into *gilt* the metre is restored and we get a far better text in which the touch of irony, conspicuous in

the word-play gold-gilt (guilt) together with the use of the word *heretic* at l. 9, relieves an unnecessary and undesirable heaviness of Ford's amends in the Folio to his wife. The reason for the arbitrary change is the wish to make the text easier to understand. Line 11 is too long. Most editors following Capell reckon the last four syllables as a separate line 12. The line is not only too long, its contents conflict with what we know. What was Ford's offence? He was jealous and he showed his not unfounded suspicions by searching his house, feeling certain he would find his wife's lover; moreover, he called his wife names such as 'Brazon-face'. Mrs. Ford was scarcely offended, she was rather pleased: 'I know not which pleases me better, That my husband is deceived, or Sir John'. Let us grant for the sake of modern conventions that Mrs. Ford's husband ought to have behaved better, who on earth can maintain that Ford committed an *extreme* offence. Page, a man of thorough common sense, could not have said so. Therefore, let us omit the words 'as in offence', they spoil the text and the metre, they are interpolated with the wish to smooth and to elucidate, but the interpolator bungled. It is not necessary or desirable, as he considered, that *as* before *extreme* requires a correlative *as*; the correlativeness is understood, not expressed: 'Be not as extreme in submiffion' (tetrasyllabic) as you show yourself. Cf. *Temp.* II, 1, 266: 'I my selfe could make A Chough of as deepe chat' as Gonzalo is.

We allege some other instances of arbitrary changes in italics and let the presumed genuine word in square brackets precede the line:

[she]	That <i>Silvia</i> , at Fryer Patricks Cell should meet me,	<i>Gent.</i> V, 1, 3
[town]	And mocke him home to <i>Windfor</i> . Ford. The children muft	<i>Wives</i> IV, 4, 64
	Her Father meanes she shall be all in white;	} " IV, 6, 36
[hue]	And in that <i>habit</i> , when Slender lees his time	
	I am glad, though you haue tane a special stand	} " V, 5, 247/9
[assault]	to strike at me, that your <i>Arrow</i> hath glanc'd.	
[her]	In her Imagin'd person. <i>Duke</i> . Know you <i>this woman</i> ?	<i>Meas.</i> V, 1, 213
[hér]	For <i>Mariana's</i> lake: But as he adiudg'd your brother,	" V, 1, 408
[hence]	Remit thy other forfeits: take him to <i>prison</i> ,	" V, 1, 526
[coz]	Be yet my <i>nephew</i> : my brother hath a daughter,	<i>Ado.</i> V, 1, 298

All the changes elucidate the text.

Mr. Wilson is a romantic editor, seldom, fortunately, in taking unwarranted liberties with the text (as the transposition of *and* from *Temp.* II, 1, 169 to line 168), but often in his impressions and ideas with which the text provides him. When in the Folio *Temp.* I, 2, 7 is printed within brackets, it is a 'revelation' to him; when he contemplates the hyphen in 'Sty-me' (I, 2, 342), it is 'indicative of the force of bitterness which Caliban throws on the first word'; when he is impressed by the lack of a comma after *quicke* in 'be quicke thou'rt best' (I, 2, 366) this 'Absence of punctuation denotes rapid delivery'; etc., etc. All the first eight plays of the canon, and there is no reason why it should be otherwise with the rest, are according to him abridged by X, expanded by Y, revised or re-revised by Shakespeare without a clean copy ever being made; from such palimpsests he thinks the plays were printed. In *The Disintegration of Shakespeare*, Brit. Acad., 1924, Sir E. K. Chambers has raised a clear voice of learning and common sense against Mr. Wilson's assumptions and conclusions. We cannot go out of our way to discuss them, but our way leads parallel to Mr. Wilson's strongest arguments, and by treating one instance of these, we are able to show how clearly the phenomena he trusts to, fit in our theory. Broadly

speaking, half lines and irregular blank verse suggest to Mr. Wilson abridgement and revision, to us they suggest interference with the genuine text in another way. The most striking bibliographic feature of *The Tempest* text, according to Mr. Wilson, is revealed in I, 2, 187-321, where the abridgements are crude, where drastic cuts leave the sense obscure and where passages of verse are both metrically and dramatically open to serious question. According to our opinion, the whole passage is unexceptionable when we simply leave out the following interpolations which we print in italics and correct a few other errors:

<i>Come away, Seruant, come; I am ready now,</i>	}	I, 2, 187 & 188
Approach my Ariel. <i>Come.</i>		
Pro. Haft thou, Spirit,	}	193½-196
Performd to point, the Tempest that I bad thee.		
Ar. <i>To euery Article.</i>	}	234-236
I boorded the Kings ship: now on the Beake,		
And are vpon the Mediterranean Flote	}	248
<i>Bound sadly home for Naples,</i>		
Suppoling that they law the Kings ship wrackt,	}	252-254
Told thee no lyes, made <i>thee</i> no mihtakings, seru'd		
Pro. Thou doft: & thinkit it much to tread the Ooze	}	267 & 268
<i>Of the salt deepe;</i>		
To run vpon the sharpe winde of the North,	}	298
They wold not take her life: Is <i>not</i> this true? Ar. I, Sir.		
And doe my spyting, <i>gently.</i>	}	300-304
Pro. Doe so: <i>and</i> after two daies		
What fhall I doe? Iay what? <i>what fhall I doe?</i>	}	315-317
Pro. Goe make they selfe like [to] a Nymph o'th' Sea,		
Be subiect to no fight but thine, and mine: inuifible	}	320
To euery eye-ball elfe: goe take this shape		
And hither come in't: goe: <i>hence</i>	}	320
With diligence.		
Pro. Come forth I Iay, there's other bufines for thee:	}	320
<i>Come thou Tortoys, when?</i> (Enter Ariel like a water-		
Fine apparifion: my queint Ariel, (Nymph.)	}	320
Vpon thy wicked Dam; come forth [, I Iay].		

All the italicized words are interpolations, they are redundant, they spoil the metre, and they serve some purpose. The insertions at 187, 188, 300, 304 and 316 were added to accompany the conjuring up of Ariel and other acting. Pope already recognised the non-Shakespearean line 316 and omitted it. The insertions at 195, 235, 253 and 298 are of the elucidating kind. There are two tautological misprints at 248 and at 267, the first was corrected by Rowe.

The text of *The Two Gentlemen* shares with the texts of *The Merry Wives* and *Winter's Tale* the absence of stage-directions combined with a paucity of entries and exits. They belong to what Mr. C. Compton Rhodes (*Shakespeare's First Folio*, 1923) has called the assembled texts of which it is supposed that they were printed from the players' parts, not from prompt-copies. The last word about this supposed origin has still to be disclosed. At any rate the spoken texts of *Gent.* and *W.'s Tale* are comparatively pure; if they were previously transcribed, their health has not suffered visibly, and there is no reason for the textual critic to look at them from a separate angle.

With regard to *Wives and Love's Labours Lost* there is another highly interesting and highly complicated question. Of *Rom. & Jul.*, *Henry V*, *Wives*, *Hamlet*, and also, as we think, of *The Second* and *The Third Part of Henry VI*, there exist surreptitious Quartos called the 'bad', and the exact nature of them is still a problem of great controversy. We have sided with the old opinion that the bad *Hamlet* Quarto, and probably most or all of the bad Quartos were taken down in short-hand during performance of the play. It was long known that Thomas Heywood in 1605 mentioned such piracies, and since the fact has come to light that as early as 1589 the pirate-stenographer carried out his business in churches, there is no longer any reason to doubt the possibility or the probability of a short-hand origin of all the surreptitious Quartos¹⁾. Moreover, in the bad *Hamlet* Quarto we have found slips of the tongue which prove convincingly that we have to do with a reported text. Four of the five slips occur in the comparatively small rôle of Horatio, and now the other day we were pleased by rereading — we had forgotten it — that there was a stuttering actor. In *A Sonnet upon the pitifull burneing of the Globe playhowse in London* Burbadge, 'the Foole', Condell and Heminge are mentioned, of the last player it says:

Then with swolne eyes, like druncken Flemmings,
Distressed stood old stuttering Heminges.

However, we will not go on pleading for the short-hand theory, and it is of no importance whether John Heminge or another played the part of Horatio. What we want to allege at the close of this article is the high value of the bad Quartos for correcting the good versions. This value was long ago recognized for the texts of *Rom. & Jul.*, *Henry V* and *Wives*, for the *Hamlet* text we have been the first to make use of it. Besides, for the textual critic there is quite another highly interesting side in the relation of the bad Quartos to the good ones which as yet has not been properly valued. Gericke proved in 1879 (*Shakespeare-Jahrbuch*, vierzehnter Jahrgang) that the good Quarto of *Rom. & Jul.* is partly a reprint from the bad Quarto. We believe we have proved that the printer of the good *Hamlet* Quarto also made use, though much more sparingly, of the bad Quarto — both Quartos have misprints in common — and now we will try to prove that the printer of the good Quarto of *LLL* partly reprinted the lost bad Quarto of *LLL*; that there was a bad Quarto of this play is pretty generally assumed.

According to Mr. Wilson the Quarto of *LLL* exhibits two strata, the play being written in 1593, and partly revised in 1597 by way of scribbles and slips of paper attached. It was printed from this revised autograph of Shakespeare's. This theory is chiefly based upon supposed 'imperfectly cancelled passages', 'confused and inconsistent speech-headings', 'differences in stage-directions', and, of course, upon the title-sheet phrase 'Newly corrected and augmented'. These last words do not necessarily mean that the play was revised, but may mean, as we think, that the printing was revised, that the preceding bad Quarto was replaced by a good one, cf. the other Quartos.

In *LLL* there are three duplications of text-parts. Firstly in II, 1, 89-96:

Bo. Heere comes Nauar.

Nauar. Faire Princeffe, Welcome to the court of Nauar.

90

¹⁾ Dr. H. T. Price republished in 1922 (Niemeyer, Halle) *A Fruitfull Sermon* by Henrie Smith, 'taken by Characterie' together with the authentic version, 1591.

Prin. Faire I giue you backe againe, and welcome I haue
not yet: the rooffe of this Court is too high to be yours, and
welcome to the wide fieldes too bale to be mine.

Nau. You lhalbe welcome Madame to my Court.

95

Prin. [If I] be welcome then, Conduct me thither.

For *If I* see p. 108; besides, we prefer the comma before instead of after *then*. In the quotation there are two equal welcomes by the King and two different rejoinders by the Princess; until now this dittology has escaped detection. Lines 91—94 are the only prose lines in this scene, evidently there is something wrong with the text. According to Mr. Wilson's theory ll. 90—94 could belong to the old text, the printer could have missed the marks of deletion and ll. 95 & 96 could have been Shakespeare's rewritten lines. According to our theory the passage is a blending, ll. 90—94 were reprinted from the lost Quarto, ll. 95 & 96 were printed from Shakespeare's MS. Whoever has studied our *Hamlet* will admit the probability of our suggestion: the actor playing the King's part reproduces l. 95 in the synonymous way of l. 90, the actor playing the Princess swerves from his text-line 96 to be witty and to amuse the audience. Even he who does not agree with the conclusions of our study, will have to admit that the bad Quartos differ in the way here exemplified from the good Quartos, whatever may have been the reason for it. And now our strong point is this: if Mr. Wilson's theory were right, the prose-patch must have been an author's text. This we deny, the rude retort of the Princess cannot have been an author's text, but it can easily be accounted for as actor's gag, reported by short-hand. The two other duplications of text-parts are long known. Mr. Wilson takes the passages IV, 3, 296—317 and V, 2, 827—832 to belong to the old version against IV, 3, 318—365 and V, 2, 847—881 as parts of the rewritten text. We, on the other hand, take these *quasi* old text-parts to be the reported, perhaps reversified, theatrically shortened versions of the *quasi* rewritten passages. Again, if we compare some parallel parts of the bad and good Quartos of *Hamlet* or *Rom. & Jul.* we are struck with the similarity of aspect in the kind of differences they show. And again, though both theories can explain these dittologies, there is at least one point that pleads for our theory and against Mr. Wilson's, we mean the special kind of repetitions in the 'bad' text:

Without the beautie of a womans face ?	301
Now for not looking on a womans face,	309
Teaches luch beautie as a woma[n]s eye:	313

which indicate rather a blundering actor than an author whosoever he may be. There is another point against Mr. Wilson's theory: ll. 827-832 occupy a different place in the sequence of the speeches; which different place we are going to explain. Staunton cleverly remarked that IV, 1, 146-150 is 'utterly irrelevant to anything in the scene' but that the passage perfectly suits after III, 1, 136. Mr. Wilson explains these lines as a remnant of the older scene wherein Armado and Moth would have cut some capers instead of Boyet's reading the letter (IV, 1, 60-89). As our disposition does not favour the romantic side of textual criticism, we are utterly recalcitrant and rather stick to our opinion that the lines must be explained by the assumption of the printer following a transposition in the lost Quarto; such transpositions belong to the characteristic deviations of the bad Quartos, in the bad *Hamlet* text there are some four score instances where an actor

recites fragments of his rôle in the wrong place. The compositor's partly following the pirated text also explains better than Mr. Wilson's theory the queer stage-directions, the extraordinary confused prefixes, the Rosaline-Katharine tangle and even the great amount of peculiar spellings. Moreover, perhaps above all, it can explain some bad patches of the text. For instance V, 2, 650-660:

Braggart. The Armipotent Mars, of Launces the almightie, 650
gaue Hector a gift.

Duma. A gift Nutmegg.

Bero. A Lemmon.

Long. Stucke with Cloues.

Dum. No clouen.

Brag. Peace. The Armipotent Mars, of Launces the almighty, 656/7
Gaue Hector a gift, the heir of Illion,

A man so breathed, that certaine he would fight; yea,

From morne till night out of his Pauillon:

Pronounce *Th'Armipotent*, the *-ion* endings as being dissyllabic, and *out of his* as *out of's*. Mark that *Mars* in both ll. 650 and 657 is an elucidating interpolation, delete it. Notice that Mr. Wilson accepts this purple patch of wretchedness without comments and only with one correction 'gilt nutmeg' in l. 652. This rightly and generally accepted correction is from the Folio, and it enables us to make another emendation. In ll. 651 and 658 'a gift' is very suspicious, what gift is meant? Besides, *a gift* is unmetrical. Considering that Dumain interrupts with 'A gilt Nutmegg' it is quite sure that the genuine text was 'Gaue Hector gilt' because this word suits perfectly. *Gilt* has here the metaphorical meaning of fine appearance ('fair show' Schmidt), cf. 'When thou wast in thy Gilt, and thy Perfume' (*Timon* IV, 3, 302). 'To give gilt' also means 'to give money', and this *double entente* shows all the better the pertness of Dumain's interruption. Next, in l. 659 the word *fight* is wrong: however well trained a man may be, it does not follow from this that he will certainly fight with or without reason. Next, in the same line the word *yea* is wrong, *yea* is always emphatic, it cannot do duty as an unstressed eleventh syllable. If we change 'fight; yea' into *fright ye* (pronounce *fright-ee*) we get a perfect text which must be genuine, because by it we have restored a pun, so dear to our Master and so appropriate in this burlesque verse. 'So breathed' means as well 'so well trained' as 'with such a bad breath'.

It would not be quite safe to say that an Elizabethan printer with Shakespeare's autograph before him could not make all these mistakes in the few lines quoted, but it is extremely improbable. To misread *gilt* three times, to add *a* before it twice, to misread *fright*, to misread *ye*, and to place fantastic marks of punctuation it is rather too much! Neither does Mr. Wilson's theory help us. The passage cannot have been printed from a not deleted passage of the old version, because it cannot have been an author's text, most obviously it is a corrupted text. Corrupted in such a way as we may expect from a stenographer who did not catch the whole meaning of the spoken words. Our conclusion is that the printer of the good Quarto reproduced a passage from the lost bad Quarto. Why he did so? Because it was easier for him; with his lack of accuracy he overlooked the small but essential differences between the MS. and the printed text.

Notes and News.

English Studies in France.*) English Studies¹⁾ (as distinct from the mere study of English) in France as elsewhere are a thing of comparatively recent growth. And perhaps more than elsewhere they have remained in their higher form a thing of free growth, poorly "organised", some would say, though possibly all the more fruitful, others would maintain, in artistic results.

French students of English — I mean professors and advanced students — in the past if not in the present generation, would probably be looked upon by the more severe schools of modern philologists and literary historians as somewhat erratic disciples of science. But enthusiastic promoters of the cult of modern humanities they have always been, and especially proud of the part they have played directly or indirectly in the history of French Belles-Lettres for the last thirty or forty years. I may be pardoned for quoting names, to make the point clearer — though quoting names invites comparisons, and "comparisons are odious". Surely it is characteristic that whilst our departments of English Philology proper are still in the making, our departments of English Literature should boast such a poet as Auguste Angellier²⁾. And did not Mallarmé owe to the teaching of English (even if his acquirements were not up to modern standards) not only the bread on which he lived, but a not inconsiderable part of his artistic inspiration? For better, for worse, Literature rather than Learning has been the atmosphere in which English Studies in France have lived, and moved, and had their being.

After the glorious days when Voltaire and l'abbé Prévost practically discovered English Literature not only for French but for most Continental readers, France seemed to assume as one of her favourite tasks the diffusing of English ideas and tastes. Her translations of English books of poetry and prose — almost non-existent in the preceding century — were then so abundant that a mere list of the more important ones would engross many a page. And in the earlier half of the nineteenth century she bade fair (with Galignani's and Baudry's series) to become a centre for the issuing of continental editions of English works.

Yet French translations in those early days could hardly claim to be of the very best. The "belles infidèles" reigned supreme. Nothing equivalent to Tieck and Schlegel's great renderings of Shakespeare was produced in France. Nor was any critical or historical survey attempted, that could rank with Schlegel's *Vorlesungen*.

Perhaps the old ideal of the "honnête homme" — to know something of everything rather than everything of something — was still uppermost in French minds, in spite of revolutionary upheavals. Perhaps it is, to this day, the more or less avowed or conscious ideal of most cultivated French

*) Cf. *English Studies in Czechoslovakia* by Prof. Vilém Mathesius, E. S. V, 63 (1923), and *English Studies in Sweden* by Prof. Eilert Ekwall, E. S. VI, 92 (1924). Notes on *English Studies in Switzerland*, and *English Studies in Japan* are in preparation. — Ed.

¹⁾ Cf. Legouis, E. "La carrière d'Alexandre Beljame", *Revue internationale de l'Enseignement*. 1907. — "Comment on étudie la littérature anglaise dans les universités de France." Ibid. 1916. — "Les études anglaises" in *La Science Française*. Larousse. Paris. 1915. — *Science and Learning in France*. Wigmore. New York. 1917.

²⁾ 1848-1911. Professor of English Literature at Douai and Lille: author of the fine sonnet sequence *A l'Amie Perdue* 1896. — *Le Chemin des Saisons*. 1903. — *Dans la Lumière Antique*. 1905-1911. (5 vols.)

people. And that, it must be confessed, scarcely makes for the more exact kind of scholarship and the more arduous advancement of science. This apparently explains why France could support a *Revue Britannique* (1825-1901) which was mainly composed of translations of articles culled in the periodical literature of Great Britain — a sort of publication that obviously meant to prolong, for the benefit of modern French readers, the once universally flourishing career of the various "Bibliothèques" of former centuries.

The *Revue Britannique* took an unconscionably long time dying. But it fizzled out without any more original venture succeeding it. In 1904 the *Revue Germanique* was started, which included a large number of articles dealing with English Literature, until the recent foundation of the *Revue Anglo-Américaine* (1923) sounded the rally, in a separate body, of all French "Anglicistes". Yet, typically enough, in both reviews, contributions have mostly been of a general literary trend, rather than technical or "learned".

Meanwhile, and as early as the middle of the 19th century, Leipzig had successfully competed with Paris as the great market for continental issues of English books. In spite of spasmodic efforts which have been directed against it, especially in the course of the last war, it must be acknowledged, I think, that the wellknown "Tauchnitz" collection still holds the field.

But English Studies in France have been making progress all the time, progress all the more remarkable as it owes so little, at least in its first stages, to official support. Some sixty years ago no systematic teaching of English literary history had been organised in the universities. Indeed the famous Collège de France, which has done so much pioneer work in various departments of philology, where so much out-of-the-way knowledge is encouraged, has not yet deemed fit to arrange for a professorship of English Language and Literature. It never had more than a professorship of "northern literatures" which, in the nature of things, could hardly escape the stigma of an omnium-gatherum. So it was left for more or less gifted and daring individuals to launch as best they might upon the uncharted seas of a foreign literature whose greatness perhaps appealed to them all the more powerfully because it had never been defined for them. Chateaubriand on Milton, Victor Hugo on Shakespeare, are fair representatives of that typical spirit which looked to English Literature for inspiration, searched it for its congenial elements, and, may be, magnificently reflected some of its aspects — but never took pains to investigate it patiently, objectively. Even the brilliant, suggestive "fantaisies" of Philarette Chasles¹⁾ belong to this romantic stage of our history: they could boast erudition of a kind, but their method was hardly scientific.

The notion that English Literature had still to be made the subject of scientific enquiry appears in the sixties, in the work of a memorable constellation of men — all of whom did not by any means belong to university circles. Taine of course was the leading light among them, and perhaps it may be said that his monumental *Histoire de la Littérature Anglaise* (1864) asserted the dignity of English Studies, as we now understand them, in other eyes beside those of the French. It had its faults, no doubt: chief among which perhaps its tendency to theorize, and systematize, and simplify, as if the data of the human mind — let alone human genius — were amenable to the formulae of physical sciences. The shrewd sense of Sainte-Beuve revolted against it from the first (*Nouveaux Lundis*, vol. viii. 20 mai 1864). Later on the passionate humanity of Angellier sapped

¹⁾ 1798-1873. Professor of "northern literatures" at the Collège de France.

the very foundations of that ambitious "philosophy of literature" (in an essay, prefixed to the second vol. of his magnum opus on *Robert Burns*, 1893, an essay, bibliographers should note, which is not found in all copies of the work). But what with Sainte-Beuve's own occasional excursions in the field, what with Taine's proud synthesis, the study of English Literature now attracted some of the soundest French minds of the period: Milsand, Mézières, Montégut.

In 1870 the first university thesis on the subject appeared: Paul Stapfer's on *Laurence Sterne*. English Literature began to be taught — though often still as only one of the "littératures étrangères" — in university chairs. In 1881 Beljame, on the strength of his doctoral work, *Le public et les hommes de lettres en Angleterre*, was entrusted with the first distinct professorship of English Literature in the Sorbonne.

The level of English teaching in secondary schools was being slowly raised about the same time. The modern language masters of a former day had been a picturesque race, no doubt. But recruited very much as chance would have it, they probably included more discarded restaurant waiters than artists of the Mallarmé type. Sarcey has left it on record that the English classes which he had attended as a boy in 1851 were chiefly memorable for their leap-frog interludes. And for a long time after that date the pronunciation of English in lycées and collèges was of a quite astounding boldness and variety. But "agrégations" were reorganised in 1864 — yearly competitive examinations which ever since have aimed at choosing the best from all intending teachers in the whole of France. These formidable trials were presided over by men of the calibre of Angellier and Hovelacque for some twenty-five years. And this at last gave university professors a small but gradually increasing audience of hard-working students. Centres for the higher teaching of English multiplied: Lille, under Angellier, soon became one of the most prosperous of them, and even to-day, with its more than a hundred students, it proudly holds the second rank in France, far ahead of any other provincial "school". But practically all other universities now have an English department, often with two professors, and an (English-born) "Lecteur d'Anglais", generally appointed for a single year.

All university professors qualify for their posts by writing two doctor's theses. Quite a number of teachers in the better lycées of Paris have graduated in the same way. And the collection of these books ¹⁾, a total of some three score — neglecting the by no means negligible "minor" theses, forms an imposing library. Nearly all of them are real contributions to literary science, and a good many have been translated into English. They show a decided preference for the psychological sort of criticism — as Legouis's *Jeunesse de Wordsworth*: or they aim at an exhaustive literary analysis — as Feuillerat's *John Lyly*: or again they incline towards a philosophical and sociological interpretation of literary materials — as Cazamian's *Roman Social en Angleterre 1830-1850*: indeed all periods, all "genres" are here abundantly represented — except (for reasons which have been mentioned) the medieval ages and pure "philology": and there are signs that these comparatively neglected fields are attracting students

¹⁾ A fairly complete list — down to 1915 — is given by Legouis in *La Science Française* and the *Yale Review*. (cf. p. 116, n. 1.)

of the younger generation¹⁾. Perhaps the recent publication, by Sorbonne professors, of an ample *Histoire de la langue anglaise* (Huchon, Colin, 1923) which such an authority as Professor Jespersen has praised for its general soundness and perspicuity (*Mod. Lang. Rev.* 1924) may be taken as the best possible evidence of the progress, both in scope and scientific quality, which English Studies have made of late in France.

Should we conclude that all is for the best, and that there is no room for improvement? Such complacency would cut at the root of all eventual advance. No doubt it may be claimed that, as matters stand, the study of English (and generally of modern languages) in French secondary schools — in spite of never-ending, and perhaps rather fruitful controversies about methods — is now organised on a pretty safe basis. Boys and girls arrive at the “baccalauréat” stage (17 years as a rule) with a fair reading, writing and speaking knowledge of the foreign tongue they have chosen to learn. They often have a smattering, and more than a smattering of a “second language”. English is more widely taught than German, though the demand for the latter, which had been affected by the war, is duly increasing again: and of course in the South of France, Italian and Spanish classes are largely attended. The great difficulty seems to be how to raise this knowledge to the level where it becomes really informing and bracing for the minds of our better educated youth.

In universities, students — being put on their mettle by the rude hand of necessity when they are not stirred by native enthusiasm (which is very rare indeed) — prove extremely keen. Indeed they have a stiff hill to climb. As an average two years' study, to which should be added, generally at the beginning of the course, an indispensable stay of from six to twelve months in England, will take them through the four “certificates” (French, English Philology, English Literature, and English “Etudes pratiques” — a rather undefined jumble of “Realien” and general history) which constitute the “*licentia docendi*”. After this one year is devoted to the writing of a sort of dissertation for the “Diplôme d'Etudes supérieures d'Anglais”: only the very best specimens of these dissertations have been published, when private or public means allowed it²⁾. Then comes the “Agrégation” for which all the more advanced students of the various centres flock to Paris in July. This is a rather awful ordeal, with no less than four papers (two of which are translations, without dictionaries of any sort, and two essays, in French and English, each a consecutive seven hours' work!) and four vivas (two being of the nature of short lectures, one in French, the other in English, on questions connected with the “programme” and proposed at the last moment by the Board of examiners³⁾). This programme is a carefully arranged list of some twelve to fifteen books, which illustrate different periods or types of English Literature — Middle English and sometimes Old English included. “Agrégation” is a sort of Kingdom of Heaven for those who aspire to

¹⁾ Jusserand, J. J. and Legouis, E. have led the way in the former: cf. *English Wayfaring Life in the Fourteenth Century* (1891) and *Histoire littéraire du Peuple Anglais* (1st vol. 1896.) — *Geoffroy Chaucer* (Les grands écrivains étrangers) 1910 — also the recent work of Pons, E. *Le thème et le sentiment de la nature dans la poésie anglo-saxonne*. Strasbourg. 1925

²⁾ e.g. Bourgeois, M. *John Millington Synge and the Irish Theatre*. 1913. — Cheffaud, J. F. *George Peele*. 1913.

³⁾ Cf. the official report on the last session by (Inspector) Douady, I., in *Revue des Langues Vivantes*. April 1925.

teach in the lycées: many are called — there is an average of a hundred candidates, year in, year out; but few are chosen, some fifteen or twenty at the present time — apparently the post-war rate at which vacancies occur. All this undoubtedly makes the staff of teachers of English in the higher secondary schools remarkably efficient — when the tedium docendi does not interfere.

But the question for our higher English Studies is really whether (as often observed by foreign critics) University training is not made too tamely subservient to the glory and advancement of secondary school teaching. There is sardonic humour in the thought of some twelve "doctors", professors at the different universities which can hope to enter the "agrégation" lists¹⁾, each and all more or less wearily plodding through the same "Agrégation" set books — narrowly defined bits of territory, after all, which they cannot be supposed in the majority of cases to have scientifically explored beforehand, and for which they have to map out hastily a series of pleasant excursions rather than conduct original investigations, and real research-work.

If training for the "agrégation" could be concentrated in two or three centres (which need not be always the same) the number of students in the rest might slightly decrease, but — if professors are worth their salt — more academic freedom would bring with it more specialisation, a better division of labour and more original production. French theses have hitherto been almost exclusively the outcome of individual efforts. Excellent as they are, they would probably gain a good deal if they were not only "submitted" to the universities, but prepared under university guidance, with the more direct and active cooperation of English Seminars. How to secure a steady amount of independent and disinterested research as the staple of university industry seems to be the main problem that still faces French scholars — in the field of English and other studies. There is surely no reason but a lack of organisation, why France should not show, by the side of her well-known "major theses", a more abundant flow of minor contributions to linguistic and literary science. Many a "doctor" has lived to regret that he had found so little opportunity, before launching his "chef d'oeuvre", to try his hand at less ambitious undertakings. The love of letters is too deeply ingrained in the average French mind for it to have anything to fear from a more systematic discipline in learning.

Strasbourg.

A. KOSZUL.

English as the Third Foreign Language. The June issue of *Les Langues Modernes*, the monthly Bulletin of the French 'Association des Professeurs de Langues Vivantes', contains an interesting article by F. Mossé entitled *La Langue Diplomatique Internationale: Français ou Anglais?* The writer briefly summarizes the history of French as the Language of diplomacy. Its supremacy, in succession to Latin, was established by the treaty of Rastatt (1714); its monopoly broken six years ago, by the treaty of Versailles, when it was decided that the English and French texts should carry equal authority. As a matter of fact, this equality is no more than apparent, the French text often being merely a cumbrous and awkward translation of the

¹⁾ Chairs for English Literature have recently been founded in the universities of Grenoble, Dijon, Besançon, Aix, Montpellier, Clermont-Ferrand and Algiers.

English. As M. Mossé puts it: "dans le plus grand traité des temps modernes, la France a cédé sur la question de la langue".

Though naturally regretting this state of things as a Frenchman, M. Mossé takes a remarkably sane and objective view of the matter. He states the case for English very aptly: "s'il est vrai que la diplomatie a besoin de s'exprimer dans une langue nuancée et souple, capable de toutes les réticences, de toutes les atténuations, il y a justement dans la syntaxe anglaise ces *innuendoes*, ces *understatements*, cet emploi idiomatique et si fréquent de la litote qui semblent convenir à merveille, et ce n'est pas là un mince avantage." And to those partisans of French who would argue that *one* language should be employed as the universal medium of diplomacy, he addresses the warning: "Prenons garde que, si l'on se décidait à le faire dans un avenir prochain, il n'est pas sûr que ce serait le français qui l'emporterait".

Any readers of Dr. Karpf's article in our previous issue who may be inclined to think that German or Austrian opinion on the matter of French and English can hardly be free from political bias, would do well to read M. Mossé's article in full. If they have also read our note on English in Holland, the following statement may provoke a smile: "sur le continent, l'anglais est devenu partout la première des langues vivantes".

In conclusion, we should like to draw attention to one of the theses appended to Dr. J. L. Cardozo's recent dissertation: "Bij het Middelbaar Onderwijs in Nederlandsch Oost-Indië, blijve alleen het Engelsch verplicht, terwijl Fransch en Duitsch facultatief gesteld dienen te worden."

English Association in Holland. The Annual meeting of the General Committee was held at Utrecht on June 14. In the place of Mr. H. Jansonius, who did not seek re-election, Miss F. J. Quanjer, Joan van Hoornstraat 30, The Hague, was appointed General Hon. Secretary.

The other members of the Executive were re-elected, viz. Prof. Dr. J. H. Kern, President; Miss A. G. Kuipers, Ass. Secretary; Mr. W. J. Smies, Hon. Treasurer.

Reviews.

An Elementary Historical New English Grammar. By JOSEPH WRIGHT and ELIZABETH MARY WRIGHT. Humphrey Milford. Oxford University Press, 1924. 224 pp. Price 7 shillings.

This little book appeared just a year after the *Elementary Middle English Grammar* which was reviewed and welcomed in the October number of last year's English Studies. The authors state in their Preface that the title has been used designedly so as to bring out its place in the series of grammars dealing with English in its chief stages, all considered historically. The term 'elementary' seems perfectly correct, but I venture to hold that the present book is yet essentially different from the two others. In the books on Old and Middle English the treatment was more or less historical, but this arrangement was intended to make it easier for students to learn the language in its different forms according to place and time: the first and in many cases only object of the students was in those cases to learn the

facts of the language. The present book is from its very nature intended for students that are acquainted with the facts of Present English, and are desirous (or compelled) to learn its development from Late ME. In other words, this book addresses itself to readers with a linguistic interest. It thus competes with the *Short History of English* by Professor Wyld, the *Historische Neuenglische Laut- und Formenlehre* by Professor Ekwall, and the somewhat fuller *Neuenglische Grammatik* by Professor Horn. That there was a crying need for another book of this sort will hardly be maintained, especially because the authors declare that the books of their series "lay no claim whatever to being original and exhaustive treatises;" their repeated emphatic declaration to this effect almost suggests that they look upon originality as a crime.

The arrangement is in every detail identical with that of the preceding volumes; it is extremely methodical, indeed, one is sometimes tempted to say that it might be called mechanical. Reasons, whether for the statements on the dates of sound-changes or for the sound-changes themselves, are hardly ever given. The student must take them on trust, although it would seem that the method of other writers of handbooks, who occasionally give their readers a hint as to the methods of research, are more instructive as well as likely to lead to a genuine interest in the subject. On p. 54, as in many other places, the authors mention words that have "crept into the standard language." The expression might seem to imply that they had no business in the standard language; an explanation of the cause why the virtuous Scot is responsible for introducing the naughty word *raid* (of Jameson fame) would be interesting. On p. 104 we read: "Through the influence of Latin an etymological *l* was often restored *chronicle* (O.Fr. *chronique*), and similarly *participle*, *principle*, *syllable*, &c." I am prepared to admit the similarity, but I should have preferred to have found an explanation for *chronicle*. Its *l*, surely, is not etymological; if the explanation of the Oxford Dictionary does not satisfy the authors, they are welcome to suggest a better one. For the present it does not seem unreasonable to assume the influence of the ending of such words as *article*, where the *l* is really etymological as well as phonetic. — On p. 107 the student is told that final *n* has become *m* in *flotsam*, *random*, etc.; as final *m* frequently becomes *n*, but not vice versa, it might be that this change is due to a substitution of another suffix. This may also account for *diamond* (Fr. *diamant*). On p. 146 the use of *second* for the original *other* is mentioned; it may not be so evident to a beginner that the reason was that *other* had adopted another meaning (the same thing happened in German and Dutch, which use a new derivation from the cardinal). — In a great many places the modern form of an English word is explained as a spelling-pronunciation. The same cause must probably account for the two forms *thresh* and *thrash*; also for *perfect* instead of *perfet*. In many respects modern English is not a language like others, but a sort of natural Esperanto (See on this subject my *Taal en Maatschappij*, Kemink).

A few more details may be mentioned. On p. 127 the authors say that "in proper names like *Colchester*, *Manchester*, *Winchester* the *tš* has been preserved through the influence of the simple word *Chester*." This I venture to think, is decidedly wrong. The reason why the *t* has been retained in these names, whereas it was lost in *bench*, *branch*, etc., is that in these last words the group *ltš*, *ntš* belonged to one syllable, and in *Colchester*, etc. to two (See my *English Sounds*¹, 244, where *franchise* is also mentioned as a case of retention of the *t*). For the use of the unchanged form of

nouns in a plural function the Dutch reader may be referred to Professor Kern's address on *Vereenvoudiging in de Engelse Buiging*. — The authors accept the Oxford Dictionary explanation of *news* as a translation of the French *nouvelles*. I should like to be shown some parallel developments; for the present I prefer the old explanation as a genitive. We know at any rate that such genitives were common after pronouns. And the Oxford Dictionary is unable to account for the fact that *odds* used to be treated as singular down to the 18th century: the singular seems perfectly natural if we look upon it as an original genitive. — The relative *that* is here, too, explained from the demonstrative. After our article in the October number of last year's *English Studies* there would be no reason to return to the subject if the authors had not suggested a new argument. They say: "In ME. as also in NE. *that* relates to persons and inanimate objects, but it cannot now be combined with a preposition, *as it could formerly*, cp. 'I am possess'd of that is mine,' *T. Andronicus*, I l. 408." The words italicized are wrong, I think: *that* in the quotation is the strong-stressed demonstrative, followed by a clause without a connecting word.

E. KRUISINGA.

Le Prérromantisme. Études d'histoire littéraire européenne.
Par PAUL VAN TIEGHEM. Pp. 298. F. Rieder et Cie, Paris, 1924. 15 fr.

M. Paul van Tieghem, the well-known investigator of Ossian's influence in France, has collected in one volume three of his studies formerly published, but not always easily accessible to all students who take an interest in the comparative literature of the eighteenth century.

In *La Notion de Vraie Poésie* Van Tieghem shows us the development of the new ideas on poetry especially in the third quarter of the century. He opposes the opinion of Racine: The modern author should write as if the great masters of classical antiquity assisted at his work, to Young's maxims in his *On Original Composition*: "The less we copy the renowned Ancients, we shall resemble them the more"; giving further a review of the most striking pronouncements and opinions on the subject.

I am somewhat surprised that he has not availed himself of Robertson's *Studies in the Genesis of Romantic Theory in the Eighteenth Century* (Cambridge, 1923), wherein is demonstrated, perhaps with a little exaggeration, the share of Gravina (the first, as early as 1708) and other Italian writers on aesthetics in the development of poetical theory. Especially through Bodmer and Breitinger these new ideas enter West-European literature. And Fielding is of course a novelist, but the short essays on his own art in *Tom Jones* and *Amelia* might have been of some use to show the early consciousness in England of the necessity of genius, of original invention and judgement.

The principal chapter is *La découverte de la mythologie et de l'ancienne poésie scandinaves*. Already before Macpherson and Percy influences were at work in Western Europe coming from a rich, faraway past and strengthening the tendency against the dying classicism: Scandinavian mythology and epic songs. As early as the 17th century the Scandinavians themselves had laid the foundation for the study of their wisdom and beauty of former days.

Ole Worm published in 1636 his *Danica litteratura antiquissima*, assisted by two Icelanders, Thorlak Skulason and Magnus Olai, the latter of whom

contributed the translations from the old runic language. Wormius explains the character of the heroic poems, of the scalds, and tells of the 136 different metres; he gives examples of their poetical style, calls their products as compared to those of the Greeks and Romans works of art, which are unjustly disdained as barbarian. The preromantics of later days will be of quite a different opinion, they will exult at the very barbarian elements of these songs. They are in search of pure nature.

Wormius also speaks already of the 'vertige poétique' by which the scalds were inspired to their work. What was to be dearer to the sensitive hearts of the 18th century! He gives some examples of those songs, among others the song of Regner Lodbrog, 25 stanzas of ten verses, in runic writing with a Latin translation and extensive historical and grammatical commentary.

This funeral song especially has often been translated and imitated and has disclosed to Western Europe the wild fancy and the grandiose mythology of the Scandinavian people. Regner is a Norse tribal chief of the ninth century. After conquering in numberless engagements he falls into the hands of his most cruel enemy. To make death more dreadful he is locked up in a cavern filled with poisonous serpents. Then the old warrior, at the same time a renowned scald, strikes up a song of wild pride, in which he sums up all his deeds of heroism, foretells himself that he will soon sit at the table of the Gods in the palace of Odin among the heroes, and challenges approaching death with a laugh. Here we hear for the first time in modern Europe the 'ridens moriar'.

By a mistake in the translation Magnus Olai makes the heroes drink ale or mead out of skulls. This will have contributed very much to the favourite practice among French and German romantic artists of handing round at their feasts a skull filled with wine or beer.

J. P. Resenius gave in 1665 his *Edda Islandorum islandice conscripta per Snorronem Sturlae, nunc primum islandice, danice et latine ex antiquis codicibus mss.* New texts, but not so suggestive to the imagination, of more importance for the knowledge of religious ideas. In the same publication was to be found the *Volüspa* and an exposition of what the old Scandinavians thought about their gods, the origin of the universe, the end of the world, etc. Much more material appeared in the course of the 17th century. So all was prepared for the Western civilisation of the 18th century which hungered after new, original, living poetry.

The peace-conference of Nimeguen in 1678 was of some influence in all these things. William Temple conversed with the Count Oxenstierna about Norse mythology and literature, about Wormius and others. He took an interest in the matter; from Scandinavian sources he acquired a knowledge of the North. In his essay *Of heroic virtue* he passes in review the heroism of every nation and also comes to the barbarians of the North. He cites in Latin passages from the Edda, gives information on the runes, on the invincible courage of the Northmen, on their belief in the joy of Valhalla. In this connection he quotes the funeral song of Regner Lodbrog. It is through him that this famous poem becomes part of current literature. He is full of admiration of all this vigour and grandeur, even though he may feel embarrassed to name these things in the same breath with Pindarus.

Wieland and Gleim owe their knowledge of all these literary matters to Temple. Shortly after Hicks in England gave in his *Thesaurus an Islandic grammar* and an English translation of the Hervarar-saga, a passionate lyric drama whose influence in literature we can trace to the *Poèmes barbares* of Leconte de Lisle.

It stands to reason that the Germans had also occupied themselves with the new material. Gottfried Schütze was the man who opened the Norse treasures to his countrymen, and he followed of course the usual Brandenburgian policy by pocketing the whole bargain for the Teutonic Germans. Scandinavian and Prussian is exactly the same to him.

Gleim in his *Songs of a Prussian Grenadier* is the first to make his fellows drink out of skulls, out of French skulls, and not beer, but excellent French wine.

Paul Henry Mallet introduced the Scandinavians in France. He did not feel much of the poetic value of the songs. What is to be learned from them about the history of mankind is for him the principal thing. Van Tieghem shows us how all these new materials acted upon men of learning and men of letters, especially on the preromantics.

The last study in this book is his *Ossian et l'Ossianisme au xviii^e siècle*, formerly published in Holland in the *Neophilologische Bibliothek*, and reviewed in the second volume of this journal.

J. PRINSEN JLN.

Brief Mention.

Illustrations of English Synonyms. By M. ALDERTON PINK, M. A.-Pp. 320. Routledge, 1915. 13/6 net.

This book contains a considerable number of synonyms arranged in alphabetical order, and will be found specially valuable for students M. O. The majority of English writers on synonyms content themselves with making dogmatic statements all but neglecting illustration. In the present collection the process has been reversed: groups of sentences exemplifying the use of the synonymous word under discussion are placed side by side and the reader is expected to draw his own conclusions. When the word illustrated can be correctly replaced by one of the other synonyms in the set, that synonym is placed in square brackets at the end of the sentence. To give an idea of the plan of the book we will copy only a few sentences illustrating the use of *transient* and *transitory*:

Do you think I would take advantage of a *transient* passion, to load you with confusion? (Goldsmith) [*ephemeral, fleeting, momentary*].

He had before only caught a *transient* glimpse, a passing side-view of her face. (Hazlitt) [*momentary*].

The influence of Perugino upon Italian art was powerful though *transitory*. (J. A. Symonds) [*transient, temporary*].

And let us make the best of Becky's aristocratic pleasures likewise for these too, like all other mortal delights, were but *transitory*. (Thackeray) [*fleeting*].

The book is an excellent piece of work and a distinct improvement on its predecessors. — P. J. H. O. S.

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Beiblatt zur Anglia. 36, 5 (May 1925) opens with a review of Dr. De Maar, *A History of Modern English Romanticism* Volume I, by Professor Fehr. The critic recognizes the value of some fresh details; his opinion of the book as a whole is expressed as follows: "Dem geiste gemäss könnte somit der grösste teil des vorliegenden buches schon vor 40 jahren geschrieben worden sein. Es werden einfach die alten probleme in peinlich genauer weise urkundlich nachgeprüft, um zu einem historisch zuverlässigen bild der wirklichen verhältnisse zu gelangen. Das ergebnis ist ein wertvoller beitrag zur geschichte der englischen literarischen kritik. Da die quellen durch zahlreiche zitate herangezogen werden, kann die darstellung auch als nachschlagewerk nützliche dienste leisten." — There are a few shorter reviews, and notes by Ekwall, An Old English sound-change and some English forest names; by Luick, Zu ne. dare; and an answer by Prof. Jespersen to Miss Björling's article in a preceding number on the propword one. — Marcus supplements his article on *Rule Britannia* by a very full bibliography. — **Beiblatt** 36, 6 contains reviews, including a brief mention of Kruisinga, *A Grammar of Modern Dutch*, by Holthausen; also E. Marcks,

*) Lund, Sweden. Annual Subscription 8 Swedish crowns (first year, 5 Swedish crowns.)

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Neusprachliche Arbeitsgemeinschaft is the title of a new periodical by and for masters in secondary schools. The English Department, which is published separately, is under the editorship of Prof. Dr. F. Roeder (Göttingen). The first number is marked no. 1-3 in order to make it parallel to the numbering of the French and Spanish departments, of which two numbers had already appeared. The price is very low. The first number contains articles by Prof. Brie, *Das Heroische bei Shakespeare*; and by Prof. Roeder, *Zur behandlung des Level Stress auf der Oberstufe*.

A Guide to English Studies.

The Study of Old and Middle English.

Before we enter upon a discussion of the best ways of tackling the study of Old and Middle English it may be useful to consider the question whether such a study is necessary. In answering this question we take for granted that the student has undertaken his English studies as a preparation for the profession of a secondary schoolmaster. For it seems hardly necessary to prove that the study of Old and Middle English is not a necessity to the future journalist or colonial administrator. I mention these professions because I am thinking of the disagreements between university professors in England with regard to the question. The Cambridge professor of English literature repeatedly refers to it in his little collection of lectures *On the Art of Reading*, and his views are also to be found, almost in the same words, in the Report of the Departmental Committee, published in 1921.¹⁾ Professor Quiller-Couch naturally prefers "to begin" the study of English with Chaucer; his students would be unwilling to follow him if he advised the study of earlier English, even if he were able to be a guide for them in that case. My objection to the advice is that Chaucer is far too early: it would be much better to begin with Shakespeare, and take the study of English literature as meaning modern literature from the time when the language is intelligible without any special study. For the student of literature who follows Professor Quiller-Couch's advice, and tries to read Chaucer without knowing anything of his English predecessors can hardly be said to make a scholarly study of English literature. And without a serious study of Middle English he will most likely read Chaucer like a modern English schoolboy who reads Goethe and Schiller after a "six months' course in Ollendorf," as Professor Mark H. Liddell expresses it (Preface to his edition of some Chaucer poems, Macmillan, 1924). Professor Liddell continues: "We should laugh at the reader of Wordsworth who should produce what would be represented in New English spelling by: "Ee wonded lawnelly ass a cloody"

as his version of

"I wandered lonely as a cloud."

Yet worse travesties of Chaucer's speech than this of Wordsworth's are allowed to pass muster in our reading and so-called appreciation of the *Canterbury Tales*." It is natural that the London school of English, where the spirit of Ker is still ruling, should advocate a different method. And the needs of the London students are more nearly allied to those of continental undergraduates.

We may ask, therefore, whether it is really necessary for a good secondary teaching that the English master should know earlier English. I am not going to declare that a master who knows only modern English, both

¹⁾ The teaching of English in English universities has been discussed, with the knowledge of an insider, in Professor Harting's oration, *Engelse Taalstudie aan Engelse Universiteiten*, Wolters, 1925.

language and literature, is an undesirable in our schools. If the circumstances make such a restriction necessary, it can be defended. But *is* the restriction necessary? In Holland, and in other countries where the master has only one foreign language to teach, *a fortiori* in England itself, there is no reason why the study of earlier English should be called an unbearable burden. And that the addition is valuable both to the future schoolmaster in his practical work, and as an independent scholar who does research work, needs little proof. Any practical schoolmaster, who has the custom of allowing his pupils to put questions, knows that these questions can only be answered, and even then by no means always without reference to one's own library or a public one, if the master has a thorough knowledge of Old and Middle English language and literature. Even the youngest pupils occasionally tax the master's knowledge. I remember a second class pupil (age 12 or 13) asking why *fourteen days* is expressed by *fortnight* in English; why *eve* should mean the day before instead of evening; also why the English should take a French word for *second* when they had an English one in such a case as *Will you have another cup?* Students of Shakespeare will hardly agree that the best way of appreciating his genius is by ignoring his predecessors.

We will assume, then, that the student wishes to learn Old and Middle English. Does this mean that he wishes to become an English philologist? We might answer this by asking: Does anybody think of calling a man a philologist because he studies present English? If so, our schools are full of young philologists! No, the student of earlier English wishes to have a practical acquaintance with the earlier language, so that he is enabled to read Old and Middle English texts with a reasonable degree of understanding and with not too much discomfort. The short time that a student has at his disposal during his university career (we assume that it is five years) makes it impossible to expect greater progress. This must be left to post-graduate study. It is clear that such a practical study of the earlier language as is advocated here is absolutely insufficient for the thorough study of the history of the language: this side of the problem will be dealt with in a chapter on the *History of English* in a later issue.

The first question that presents itself is whether it is advisable to begin with Old or with Middle English. Outsiders will be inclined to answer that Middle English must be preferable. Unfortunately, things are not what they seem. If there were a Middle English language such as there is a modern English language, in one word if there were a Middle English standard language, the answer would be clear. But it is not so, and, as things stand, the student of literature may follow either road: neither is smoothly paved. We will speak of Old English first; for students who know some modern Germanic languages (Dutch, German, Danish, Swedish) this is perhaps preferable. English students who are usually ignorant of any language but their own (a knowledge of French, moreover, is of little use in this case) find Old English with its distinction of three genders, its Old Germanic wordorder, and its old Germanic vocabulary, far more difficult than continental students (see Sweet in the Preface to his *Anglo-Saxon Reader*). I may note in passing, that I am not considering here the needs of non-European students, although this periodical has readers in Eastern Asia. I am unable to advise on the desirability of earlier English for these students, although one would readily endorse the opinion expressed to me by a professor of English in one of the universities of British India on a visit to Europe, that it is better for these students to restrict themselves to

the modern period. Such a restricted course can, no doubt, be truly educational, and also scientific; and may be more effective than an attempt at "embracing" too much.

Does the literary student require a reading knowledge of Old English or a speaking knowledge? As it is a dead language, literary students with a natural preference for the easier road prefer to limit themselves to a reading knowledge: an English professor of literature in an English university recently expressed his disapproval to me of the methods of a philological colleague who made his pupils "pronounce" Middle English according to strict rules. This shows a want of understanding of what the study of a foreign language means to a learner. And even from the "practical" point of view it is far better that the student should make himself familiar with the sounds of the dead language: it enables him to use his acoustic as well as his visual memory. It is true that we do not know the pronunciation of earlier English with the exactitude of living English. But that does not matter at all for our present purpose; it is necessary to have a standard Old English pronunciation; the question whether the standard is quite correct concerns the linguistic student, but is of no importance to a student of literature. And even the linguistic student uses a standard pronunciation in practical work: he will read *Beowulf* in the pronunciation of King Alfred's time.

There are two methods of beginning the study of Old English, which we may define as the direct and the historical method, although the terms are used in a somewhat different sense from the usual ones. By the direct method we mean the method of attacking an Old English text without reference to any earlier (or later) stage. On the Continent it is probably the almost universal custom to make some study of Gothic before taking up Old English. Indeed, Professor Cosijn, in the preface to his *Kurzgefasste Altwestsächsische Grammatik* (Leiden, 1893) declares: "Wer ohne Gotisch studiert zu haben 'Angelsächsisch treiben' will, giebt sich vergebliche mühe." This certainly does not seem to leave much room for the direct method; and it is impossible to brush aside the opinion of a scholar like Cosijn as if it did not concern us. Things are not so hopeless, however; it is quite possible to harmonize our own view with that of Cosijn. What the latter is thinking of, is the linguistic study of Old English as one of the Old Germanic, perhaps even of the Indogermanic dialects. From that standpoint his statement is perfectly correct. But it would also be correct, from such a historical standpoint, to say that it is impossible to study Modern English without studying Old English; impossible to study Latin without learning Sanskrit; perhaps, as we pointed out in our article on the study of Present-Day English, impossible to study Present English without learning such a language as Chinese or Bantu. In other words, Cosijn's advice is for many students one of perfection, and perfection in this imperfect world is unattainable.

If the direct method is the only practical one for those who wish to study Old English as a means of reading what has been preserved of Old English literature, it may even be the best method, too, for the future linguistic student. For the direct method has the great advantage of making the student familiar with the forms of a language as something fixed and permanent, whereas the *exclusively* historical study is apt to make the student so conscious of the ever varying character of language that he forgets that the speakers of a language are not aware of any such change. The historical method teaches us to look upon a form as one of the stages in its development from Indogermanic times to the present day; this is a

perfectly permissible way of looking at it: it is not the best, however, when we are concerned with a particular stage as the then prevalent means of expressing one's thoughts.

If continental students choose to approach Old English by the direct method it would yet be unwise for them not to make use of the help which the knowledge of modern Germanic languages can give. This can be done without a study of Gothic or Oldgermanic grammar. Dutch students are specially privileged, because Dutch has undergone so few changes in its sound-system that the modern form generally enables us to decide whether the vowel in the corresponding Old English word is long or short, and whether the consonant (*c* and *g*) is a back-stop or a front-consonant. Thus *vergeldden* makes the student sure of the short vowel and the palatal nature of the *g* in Old English *gieldan*. And Dutch *koning*, *koen*, on the one hand, *kerel* on the other, are sufficient to show him that Old English *cyning* and *cene* were pronounced with an initial back-stop, *ceorl* with a front-consonant (whether a front stop or an affricated group *ts* is immaterial). It may interest some readers to see how short an outline of the 'history' of Dutch sounds is sufficient to enable the student of Old English to decide on the pronunciation in the great majority of those cases where Old English spelling is not a sufficient indication.

Vowels in Primitive Germanic and in Modern Dutch compared.

Prim. Germ.	a	e	i	o	u	æ	ē	ī	ō	ū
Present Du.	acht	zes	vis	blok	bok	maan	hier	wijf	bloed	huis
			binden	hol	dof			schier		muur

Diphthongs

Prim. Germ.	ai	au	eu	iu
Present Du.	breed	lopen	bieden	Duits
	verbreiden			duur
	heide			

Special Changes.

(1) I-umlaut of short vowels:

- a > ε: temmen, behendig, elders.
u > œ: put, dunken.

(2) Lengthening of the Oldgermanic short vowels in open syllables:¹⁾

- a > ā: naam.
ε } > ē: { eten.
i } > ē: { schepen.
o } > ō: { holen.
u } > ō: { zoon.

(3) Lengthening of the new umlaut-vowels in open syllables¹⁾:

- ε > ē: wetering (compare Dutch water).
œ > ø: euvel, heugen.

A corresponding little table can be prepared for students acquainted with other modern Germanic languages, none of which have undergone such great changes as English. Whether with this help or without, the student

¹⁾ It is hardly necessary to point out that the quality as well as the length of the new vowels is different from the old ones.

may be advised to begin the practical study of Old English with Sweet's *First Steps in Anglo-Saxon*; the name of the author is a guarantee that it is excellent, indeed wonderfully so. It can be studied in a few weeks, and may be succeeded by the same author's *Anglo-Saxon Primer*, which can be studied while the student goes through the *Steps* for the second time. Above all, the student should not be in a hurry to pass on to more 'learned' books before he has really mastered the less pretentious but equally learned smaller ones. After the *Primer* one is prepared to pass on to Sweet's *Anglo-Saxon Reader I* (the second volume is intended for philological study only, so that we need not mention it further in the present connection). The student will now occasionally want a fuller grammar, perhaps; the best for practical purposes is probably Professor Wright's *Old English Grammar*, which has among other merits the one of containing a chapter on Word-formation. It does not, any more than most other books on Old Germanic dialects, and all grammars of Old English, contain a chapter on syntax. For this part, an important one, the only accessible book is Sweet's *Primer*, which treats the matter with extreme briefness. The best way of gaining a knowledge of Old English Syntax is to read one's texts carefully, and to translate them into idiomatic Modern English: this forces the student to observe the differences between the two languages. The very common tendency of students to translate the Old English into a translationese that is neither Old nor Modern English is harmful and should be combated: it can only serve to hide the differences between the two periods of English!

There are a good many other readers, both American and German. As far as I know, the American books have nothing to recommend them in preference to those mentioned. The German books are mostly good, and will be mentioned in the chapter of this guide dealing with the *History of English*, but they do not seem to be of special usefulness for the class of readers that we are now dealing with.

From the Anglo-Saxon Reader the student may turn to the complete texts themselves. A great deal of Anglo-Saxon Prose has been published in Grein's *Bibliothek der angelsächsischen Prosa* (Hamburg, Henri Grand). Some texts, especially several books by King Alfred have been published by the *Early English Text Society*; these are valuable because of the subjects treated and their author, but also because they have been handed down to us in good manuscripts, sometimes indeed by a contemporary hand. From the prose which is not the chief glory of Old English literature, however important it is as the first Germanic prose, we naturally turn to the poetry. A few manuscripts have been preserved only; for a list and description the reader may be referred to the standard bibliography of Old English literature: Professor Brandl's *Angelsächsische Literatur* in the third edition of Paul's *Grundriss der germanischen philologie* (all the chapters of this work have been published as separate books). Grein's *Bibliothek der ags. Poesie* gives a practically complete edition. There are also a few separate editions which will be useful to the student because of their notes. I mention some that have been published since Brandl's book appeared, without laying claim to completeness; books that I do not mention may be excellent.

Most students will at least want to read Beowulf¹⁾. The best edition is now perhaps the one by Klaeber: *Beowulf and the Fight at Finnsburg*.

¹⁾ There is an excellent outline of OE. metrics, according to Sievers, in the *Introduction* to Sweet's *Reader*.

Edited with Introduction, Bibliography, Notes, Glossary, and Appendices. Heath & Co. 1922. Harrap, 1923. The book is really a Beowulf-encyclopaedia. The lyrical poetry, which is very difficult reading, may be approached in Professor Levin Schücking's *Kleines Angelsächsisches Dichterbuch* (Cöthen, 1919). It contains texts with introductions and notes, and has also a glossary. The religious poetry has been published also; the *Alt- und Mittel-englische Texte* by Morsbach and Holthausen are admirable for students; they contain a brief introduction, with a valuable list of preceding editions and commentaries, notes, and a list of words not to be found in the dictionaries. We specially mention the edition of Beowulf in two volumes by Holthausen, with a very full list of what has been written on the respective problems; the same author's edition of Cynewulf's *Elene*, and of the older *Genesis*. The later addition to this text has been published by Klaeber according to the same method: *The Later Genesis and other Old English and Old Saxon Texts relating to the Fall of Man* (Englische Textbibliothek ed. Hoops, no. 15, 1913, Heidelberg). The *Alt- und ME Texte* of Morsbach and Holthausen also contain a valuable edition of the OE. riddles: *Die Altenglischen Rätsel* herausgegeben von M. Trautmann (1915). *The Battle of Maldon and Short Poems from the Saxon Chronicle* have been edited with introduction, notes and glossary by Professor W. Sedgfield as a volume of the *Belles Lettres Series*, published by Heath & Co. The same author has recently (1922) published a very interesting collection of OE. poetry: *An Anglo-Saxon Verse Book* (Manchester University Press). For further information on editions published since Brandl's book appeared (1908) the reader may be referred to the bibliographies published annually in Germany by *Anglia*, and the *Berichte über die erscheinungen auf dem gebiete der germanischen philologie* (Reisland). Since 1921 the English Association has been publishing an annual bibliography which is especially valuable for literary students; the linguistic work is not adequately dealt with. The fourth volume, which contains the bibliography for 1923, is the last that has appeared at the moment of writing. There is also a very full bibliography by the Modern Humanities Research Association; it differs from the others in being published without any critical notes.

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The student who begins his work upon earlier English with the Middle English period will naturally take Chaucer first. We assume, however, that the intending student has chosen the other course, and has made a more or less thorough study of Old English before tackling the middle period. In that case it seems better to start on a text that preserves a good deal of the Old English forms. The student has the choice between such a text as *Lagamon*, a selection from which has recently been edited by Dr. Joseph Hall (Clarendon Press), or Sweet's *First Middle English Primer* (same publisher). The latter contains extracts from the Southern *Ancren Riwle*, and from the *Ormulum*, both texts which any student of Middle English should be acquainted with. After these little books a reader may be the most practical course. There are several to choose from: the selection by Morris and Skeat is somewhat antiquated in its grammatical information but it is very full (*Specimens of Early English*, Parts I and II). The *Selections from Early Middle English* by Dr. Hall, and Mr. Kenneth Sisam's *Fourteenth Century Verse and Prose* (all of them at the Clarendon Press) may be looked upon as a modernized edition of the older specimens. There are very full notes in Hall's edition, and a valuable introduction as well as

sufficient notes in Sisam's. The texts in the last named book include some specimens from the very difficult alliterative West Midland poems, such as *Sir Gawayne and the Grene Knight*¹⁾ and *The Pearl*: poems which even the advanced student cannot read "with his feet on the fender." There is also an easier introduction to the various Middle English dialects which can be recommended: *A Middle English Reader* by Professor O. F. Emerson; it has a very full grammatical introduction and many notes. Among German reading-books the most important is one by Brandl and Zippel: *Mittelenglische Sprach- und Literaturproben* (Weidmann, 1917). It is announced on the title-page as an "ersatz für Mätzners Altenglische Sprachproben." The book differs in character from the English and American readers in that it is intended for more advanced readers who wish to make a critical study of Middle English texts. For this reason the texts have been selected so as to provide materials for exercises in the investigation of rhymes, and to give specimens from all manuscripts that are of importance in the study of Middle English grammar. For purposes of literary study every text has been provided with its original or prototype; many poems are given in different versions. There is a very full glossary which supplies the necessary etymological information as well as the meaning of the words (in English and in German).

Several reading-books do not give specimens from Chaucer. It would seem to be the most practical course, for no student of Middle English will be satisfied with the few specimens that a general reading-book can give. The number of introductions into Chaucer's works is legion. I do not know them all, fortunately. The best introduction to a thorough and elementary study of the poet's language is the *Second Middle English Primer* by Sweet (Clarendon Press). It gives a part of the Prologue in a simple phonetic transcription; the glossary is not quite sufficient. An introduction of a more literary turn is to be found in Sisam's edition of the Clerk's Tale (Clarendon Press, 1923). A longer selection has been edited by Professor Mark H. Liddell, whom we quoted in the beginning of this article. The book "has been prepared primarily for class-room use. It has grown out of a need felt by the author for a brief and practical statement of the fundamental principles of Middle English Grammar as they affect Chaucer's English, combined with a trustworthy text of some of the best of Chaucer's writing, through which students might obtain an introduction to Middle English literature." The complete *Canterbury Tales* have been edited by John Koch in the Textbibliothek of Professor Hoops (Heidelberg); it is accessible to students by its reasonable price. The complete works have been published with a glossary in the Globe Edition (by Pollard and a number of other scholars) and in the Clarendon Press edition (by Skeat). The last-named scholar has also edited the library edition of all the works of Chaucer (in six volumes, 16 sh. each) and an additional seventh volume of Chaucerian poems (poems wrongly or doubtfully attributed to the poet). This edition gives notes with such fullness that some may grudge the time required to read them. They are at any rate admirable for reference in cases of difficulty.

The student who wishes to have information about separate editions of other texts will find everything in a bibliography by Wells: *A Manual of the Writings in Middle English, 1050-1400*, with supplements (Oxford University Press). The latest additions are to be found in the bibliographies supplied by scientific journals in most of their numbers.

¹⁾ A new edition, with many notes and a full glossary, by Professor Tolkien has just been published by the Oxford University Press (1925).

With regard to dictionaries a few titles may be mentioned. For Old English the most useful is probably the *Anglo-Saxon Dictionary* by Clark Hall (second edition, 1916, Cambridge University Press). It is reasonably complete, and has a feature that makes it specially valuable: it does not only give the meanings of the Old English words, but by a very simple device indicates if the word has continued to live after the Old English period and is to be found, therefore, in the Oxford Dictionary. As it is practically impossible for most students to know under what heading they are to look up a word that has not been preserved in present English, the arrangement makes the Anglo-Saxon dictionary a means of using the great storehouse of the Oxford Dictionary, which would otherwise be partly useless. I may explain the system best by some examples: the O.E. *þeow* 'servant, slave' will not suggest any modern English word to most readers; only those who know their Scott very well will think of looking up the word in the Oxf. Dict. under *thew*, but the indication 'thew' in Clark Hall tells them that they will not look in vain. No student will think of looking for O.E. *ahebban* in the Oxford Dict. in its M.E. spelling *aheave*; O.E. *feran* 'to go' under *fere*, O.E. *hiwan* 'members of a family' in its Shakespearian form *hewe*, etc. It is thus possible to find out in an easy way when a word has become obsolete or lost. As this happened in hundreds of cases in the course of the thirteenth century, the student would often fail to find the word in the Oxford Dictionary. For Middle English a dictionary is not such a necessity as for Old English. The reason is that almost all editions supply the necessary lexicographical information in the form of notes or of a glossary. The Middle English Dictionary by Stratmann, revised by Bradley (1891!) is too expensive for the help it can give the learner.

The case of Middle English grammar is similar: the introductions to the readers and to the special texts will satisfy many students. If a separate grammar of moderate size is desired the student will find a good guide in Professor Wright's *Elementary Middle English Grammar* (Clarendon Press, 1923).

Notes and News.

Mr. Fezziwig's Ball. Probably no other classic of English literature is such a favourite in Dutch schools — or should we say with Dutch teachers? — as Dickens's *Christmas Carol*. Nor would it be easy to name many books that have been more carefully edited; so that the course of teacher and pupil now runs fairly smooth, even through the most difficult passages. Yet, strange to say, an exception must be made for that amusing episode in Stave II, the domestic ball at Mr. Fezziwig's. It rarely fails to rouse the pupils' interest; but the description of the old dances conveys very little to youths and maidens brought up on the Jazz. Will the notes explain? "Away they all went = hier begint de beschrijving van een ouderwetschen dans. Het is onnoodig dit alles te vertalen". Thus the latest editor of a very much abridged version of the *Carol*,¹⁾ who has further simplified his task by leaving out *Sir Roger de Coverley* altogether. Other editors are less laconic. "The dance described here is the country-dance (French *contre-danse*). The couples are arranged in two rows, the men on one side, the ladies facing them. The couple farthest from the door is the top couple. The dancers

¹⁾ Dickens, A Christmas Carol. Adapted and annotated by A. de Froe. Noordhoff, 1924.

did not know the figures, so there was a good deal of confusion." Further: "*Sir Roger de Coverley*: supposed to be the inventor of the country-dance."¹⁾

The oldest edition of the three here considered ²⁾ is at the same time the most explicit on this passage. It provides a detailed description of a country-dance, too long to quote, and which may be read in the original. It begins and concludes as follows: "In deze passage en op p. 48 worden de figuren van den ouderwetschen *country-dance* (*contra-dans*) beschreven . . . De dans is in Engeland in onbruik geraakt; in Schotland wordt hij echter op danslessen nog onderwezen . . ." On the next page we find: "*Sir Roger de Coverley* is, naar het zeggen, de uitvinder van den *country-dance*; zijn achterkleinzoon is een beroemde persoonlijkheid uit Steele en Addison's *Spectator* (1711—1713)" and explanations are given of the figures gone through by Mr. and Mrs. Fezziwig.

The object of this note is to show that much of this comment is either mistaken or beside the point; and, by putting together a few data from sources not, perhaps, generally accessible, to throw the country-dance and its supposed inventor into their proper perspective.

The fundamental misapprehension to be removed, because it makes it impossible to understand the passage at all, is the idea that *country-dance* is the name of a certain dance: it is, on the contrary, the name of a *class* of dances, of which there are many specimens. To prove this, it will be simplest to quote Cecil Sharp's posthumous essay in *The Dance* ³⁾ (1924), p. 20: "*The English Dancing-Master*, from which all our technical knowledge of these dances is derived, was published by John Playford in 1650, and, under the title of *The Dancing-Master*, subsequently went through eighteen editions, covering a period of nearly eighty years, i. e. down to 1728. The original book contained 104 dances; the last edition, in three volumes, nearly 900. The dances described are of several kinds; Ring-dances or Rounds, Square-eights, dances for two couples *vis-à-vis*, and Longways dances (partners facing one another in two files) for three or four couples, or "for as many as will". The steps of the Country Dance are quite simple, merely running, slipping or skipping movements, the dance depending for its expressiveness upon elaborate figure evolutions."

Another mistake is the etymology implied in the equations 'country-dance (French *contre-danse*)' and '*country-dance* (*contra-dans*)'. Turning to the New English Dictionary i. v. *country-dance*, we find: "[f. Country + Dance, lit. a dance of the country. On its introduction into France the name was perverted to *contre-danse*, which has been erroneously taken to be the original form.]. The article *Contre-danse*, || *-danse*, *contra-dance* contains the following historical note: "The English country-dance was introduced into France during the Regency 1715—1723, and thence passed into Italy and Spain . . . The arrangement of the partners in a country-dance in two opposite lines of indefinite length easily suggested the perversion of country into *contre-*, *contra-* opposite . . . New dances of this type were subsequently brought out in France, and introduced into England with the Frenchified form of the name, which led some Englishmen to the erroneous notion that

¹⁾ Dickens, *A Christmas Carol*. With an introduction and notes by E. Kruisinga. Kemink, 2nd ed., 1921.

²⁾ Charles Dickens, *A Christmas Carol*. Door K. ten Bruggenkate. Wolters, 17e druk, 1920.

³⁾ I desire to record my indebtedness to Mr. Douglas Kennedy, of the English Folk Dance Society, for his kindness in putting a copy of this essay at my disposal when the complete work proved to be unobtainable in any Dutch library; and for many useful hints in connection with these remarks.

the French was the original form and the English a corruption of it. Thus a writer in the *Gentleman's Magazine* 1758, p. 174 said 'As our dances in general come from France, so does the country-dance, which is a manifest corruption of the French *contre-danse*, where a number of people placing themselves *opposite* to one another begin a figure.'"

The derivation *country-dance* < *contre-danse*, is, therefore, an eighteenth-century fallacy. Those who introduced the English country-dances into France, knew better. Feuillet, the compiler of a *Recueil de Contre-danses* (Paris, 1706), states in his Preface: "Les Anglois en sont les premiers inventeurs." The word *contre-danse* occurs in French dictionaries for the first time in the 1718 edition of the *Dictionnaire de l'Académie*, and in the 1722 (Amsterdam) edition of Richelet's *Dictionnaire François*. Before this, it is found once in the diary of a French plenipotentiary at the English Court in 1628: "Nov. 15, 1626. Et en suite nous memes à danser des contredanses, jusques a quatre heures après minuict." The earliest instance of the word *country-dance* recorded by the N. E. D. is from E. K.'s Glossary on Spenser's *Shepherd's Calendar*, June, l. 27 (1579): "*Haydeguies*, A country daunce or rownd." Or, by the way, probably has a synonymous function, as will be clear after our quotation from Sharp. Sharp's statement that the parallel or Longways form was only one of several, disposes of the derivation from *contre-danse* perhaps even more effectually than the linguistic argument. The French *contre-danse* belongs, with *bifteck* and a great many others, to the numerous category of English loanwords in French.¹⁾

There is no doubt that country-dances were danced in 16th century England, and probably earlier. Though originally folk-dances, by the end of the century they had penetrated into the Court. Where, however, they flourished most was among the middle classes, and in the social life of the villages. Nor does the Puritan movement seem to have interfered overmuch with them. "In England throughout this (the 17th) century the popularity of the Country dance among all classes of the kingdom continued unabated, and this despite Puritan abuse. *The English Dancing Master* was published little more than three years before the Commonwealth, the very time when the Puritans were most fiercely denouncing not only dancing, but all forms of artistic enjoyment. That a second edition of this popular book was called for within two years is proof that the Puritan preachers had not succeeded in suppressing dancing as completely as is commonly supposed."²⁾

Throughout the eighteenth century the Country-dance continued to enjoy great popularity, though in polite circles it steadily grew more conventional, stilted and affected. At the same time the Longways form gained the upper hand to the exclusion of other kinds; as early as the ball days of Miss Burney's *Evelina* it was the only one danced at Assemblies. It was also the only form adopted in France and thence introduced into England again; and these two circumstances account for the false etymology which, spite of the New English Dictionary, has persisted down to our own day.

Its popularity was never greater than in the years immediately preceding its decline, during the first quarter of the nineteenth century. Towards the middle of the century it was deposed from its predominant position in the drawing-room by waltz, polka and quadrille. It is on record that Dick Swiveller "had Miss Sophy's hand for the first quadrille (country-dances being low, were utterly proscribed)." (*Old Curiosity Shop*, viii; 1840.)

¹⁾ Cf. Paul Barbier, *English Influence on the French Vocabulary*, S. P. E. Tract vii. 1922. Rev. in E. S., V, 39-40.

²⁾ Sharp, *The Dance*, p. 22.

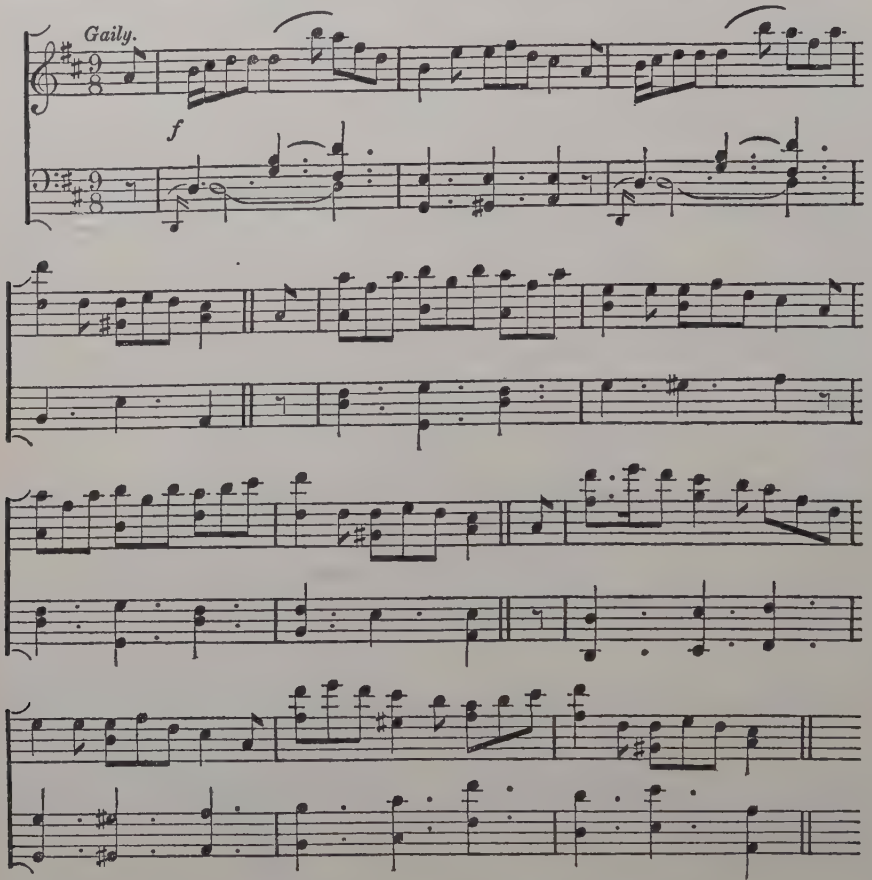
Nevertheless, in its original home, the country, 'the glorious country-dance, best of all dances', as George Eliot calls it, maintained itself much longer (as witness Thomas Hardy's *Under The Greenwood Tree*); and it is probably only another instance of the ignorance of the 'folk' that is so characteristic of the cultured, even those who live among them, that makes her exclaim in *Adam Bede* (1859): "Where can we see them now?" Why, even at the present day, when so many traditions of village life have been stamped out, the dance lingers in country places, usually in the Progressive Longways form, though in the northern counties a few of the older types still survive. The great folk-dance revival that owes its rise and success to the late Cecil Sharp, lies outside the scope of this note; the demonstrations given by members of his Folk Dance Society in Holland last year have proved beyond a doubt that in present-day England the country-dance is very much alive again.

In the minds of literary editors there seems to be an inevitable association between *Sir Roger de Coverley* and Steele and Addison's *Spectator*. This is perhaps natural, but at the same time I believe that we err in taking Mr. Spectator seriously¹⁾ when he tells us that Sir Roger's "great-grandfather was inventor of that famous country-dance which is called after him". More likely it was the other way about: Addison pitched on *Roger of Coverly* (the earlier form) as a name with some flavour of antiquity, and transferred it with a little alteration to make it even more venerable, to the "gentleman of Worcestershire, of ancient descent, a baronet." That it is wrong to say that Sir Roger is "supposed to be the inventor of the country-dance", will, I think, be evident after what has been said above; nor even is such an inference to be drawn from Mr. Spectator's make-believe. In an explanatory note mention of the *Spectator* is relevant only in so far as the prefix *Sir* in the name of the dance dates from Addison's essay.

It is just possible that Addison took a hint for this appropriation of the name from a MS. account of the family of Calverley, of Calverley, in Yorkshire, written by one Ralph Thoresby, who was born in 1658. Thoresby asserts that the dance was named after a knight who lived in the reign of Richard I; thus going one better than Addison's 'great-grandfather'. The following extract, published in *Notes and Queries*, I, 369, reads like a curious bit of retrograde reasoning. "Roger, so named from the Archbishop [of York], was a person of renowned hospitality, since, at this day, the *obsolete known tune of Roger a Calverley* is referred to him, who, according to the custom of those times, kept his minstrels, from that, their office, named Harpers, which became a family, and possessed lands till late years in and about Calverley, called to this day *Harpersroids* and *Harper's Spring*." 'Since' is really delightful. What Thoresby meant by an 'obsolete known' tune, I confess I do not understand. According to Chappell, *Popular Music of the Olden Time*, vol. II, p. 534, the tune is contained in Playford's *Division Violin*, 1685, in *The Dancing Master* of 1696, and all subsequent editions; also in many ballad-operas (including *Polly*), and more recent publications. I have taken the tune from Chappell, who, in a note hidden 250 pages further on, informs the reader that by an oversight, the first four bars are printed an octave too high. According to Sharp (*The Country Dance Book*, Part I, p. 26), 'Sir Roger de Coverley' was invariably danced in its own way and to its own tune; and so it is possible for us to recapture something of "the great effect of the evening . . . after the Roast and Boiled", and to imagine old

¹⁾ Cf. also *Silas Marner*, edited by A. C. E. Vechtman-Veth. Kemink, 1924. P. 134, note 2.

Solomon "holding his white head on one side, and playing vigorously", as he headed the gay procession into the White Parlour at Squire Cass's.¹⁾



Sir Roger seems to have survived the decline of the country-dance for quite a number of years. Chappell, whose *Popular Music* was published 1855—1859 (though neither volume bears a date) writes: "As this old favourite has again come into fashion (not only here, but also at foreign Courts), a description of the figure, as now danced, may interest some of my readers." The description agrees fairly closely with, and at the same time explains, the figures danced by Mr. and Mrs. Fezziwig.

"FIGURE OF ROGER DE COVERLEY. — The couples stand as in other English country-dances, the gentlemen facing the ladies. First — The gentleman at the top and the lady at the bottom advance to the centre, and turning round each other (giving the right hand) return to places (four bars of music). Second — The same figure repeated, but giving the left hand (four bars). Third — The same couple advance a third time, the gentleman bowing and the lady courtesying, retire (four bars). The fourth is a chain figure, the first gentleman gives

¹⁾ *Silas Marner*, 1. c.

his right hand to his partner and left to the second lady, right to partner and left to third lady, and so on, the lady, in like manner, at the same time, giving her right hand to her partner and left to every gentleman, till they reach the bottom of the dance. They then hold up their hands joined, and every couple pass under them (beginning with the second gentleman and his partner) and turning outwards, i. e. gentlemen to the right and ladies to the left, return to places. Then the figure recommences with the second gentleman (now at the top) and the first lady, now at the bottom of the dance."

But even Sir Roger's popularity has not endured. In 1874 a *Ball-Room Guide* still writes: "Any *contre-danse* (sic) . . . answers the purpose; but the prime favourite is Sir Roger de Coverley".¹⁾ But Cecil Sharp, writing in 1909, says: ". . . just as, up to a few years ago, it was customary to finish the evening with the popular 'Sir Roger'." Miss Alford, author of *Peeps at English Folk-Dances* (1923), speaks of "that evergreen example still found at children's parties, *Sir Roger de Coverley*. It is a mystery why this dance of all others should remain more or less in fashion. It is not so interesting, nor so beautiful, nor so amusing as many another; it is very tiring when a great number stand up (did not Mr. and Mrs. Fezziwig have 'a good stiff piece of work cut out for them'? Z.); and the time being in $\frac{9}{4}$ time is not so generally liked nor so easy in rhythm as others. It probably accommodated itself, however, to the dancing masters' elegancies, which much influenced the country dances of the eighteenth and early nineteenth centuries."

Discarded from the drawing-room, to which it had become confined, the revivalists refused to take it up again. In August 1924, when planning the Dutch tour with the English Folk Dance Society, I wrote to ask them to include it in their programme. The answer ran as follows: "We would gladly dance 'Sir Roger', but it is not in our repertory. It is a poor dance and we have so many fine dances of the same type, that we have never thought it worth while to include the dance in our programme."

Alas, poor Roger!

R. W. ZANDVOORT.

For further information on the figures and tunes of English country-dances, the reader is referred to the little volumes by Cecil Sharp, published at very reasonable prices by Novello & Co. Ltd., 160, Wardour Street, W. 1 (catalogue on application). The English Folk Dance Society (7, Sicilian Avenue, Southampton Row, W. C. 1) organises holiday courses where country and morris dances are taught.

De Integriteit van de Middelbare Examens. De Nieuwe Rotterdamsche Courant heeft de gewoonte nu en dan een stuk op te nemen tot aanbeveling van de belangen van de akademies gevormde leeraren aan de middelbare scholen, met de aanhef „Men schrijft ons.” Aan de juistheid van de feiten in die stukken pleegt nog al vaak vrij wat te ontbreken, zodat ze aanleiding geven tot ingezonden stukken van protest. De redactie past dan de bij journalisten welbekende methode toe: als inzenders het haar medewerker al te lastig maken, sluit zij de discussie. Ook deze zomer is kort vóór de grote vakantie zo'n stuk verschenen. De schrijver trachtte, wijselik, de akademiese opleiding, als van zelf sprekend de beste, buiten de discussie te houden, en deed een aanval op de middelbare examens en de middelbare

¹⁾ N. E. D., i. v. *Roger de Coverley*.

leraren. Toen ik in een ingezonden stuk (dat opgenomen werd) op een aantal onjuistheden wees die de onvoldoende kennis van zaken van de schrijver duidelijk aantoonde, ging hij daar niet op in, maar begon over een andere kwestie: de wenselijkheid van een uitsluitend academische opleiding van de leraren. Bovendien nam hij de vrijheid, zij het bedektelijk, te kennen te geven dat de integriteit van de middelbare examens niet boven verdenking verheven was. Het volgende stuk ¹⁾ tot bestrijding van die insinuatie is door de redactie van de N. R. Ct. geweigerd.

De argumentatie van Men kan ik niet bestrijden; immers hij maakt zich slechts tot spreekbuis van wat „men” zegt, neen fluistert. De verwantschap van Men en men is begrijpelijk; ik sta buiten die familiërelatie. Wel wil ik vermelden wat ik in de meer dan twintig jaren dat ik mee de akte-examens heb afgenomen, ervaren heb.

In de eerste plaats is het in die commissies vaste gewoonte dat niemand zijn leerlingen examineert. Daarom geeft de voorzitter vóór het begin van de mondelinge examens aan elke examinerator de lijst van kandidaten met verzoek de eigen leerlingen aan hem op te geven. Het is mij in die jaren eens gebeurd dat ik de overeenstemming in denken tussen examinerator en kandidate opmerkelijk vond; ik vroeg hem hoe dat kwam, en kreeg ten antwoord dat hij de kandidate in vroeger jaren als leerling had gehad. Ik heb toen in de commissie voorgesteld dat wij ook de namen zouden opgeven van de kandidaten die wij persoonlijk kenden, en dat gebeurt sedert. Ik raad Men aan uit dit exceptionele geval geen konklusie te trekken ten nadele van de middelbare examens: de bedoelde examinerator is nu professor. — Indien de onkreukbaarheid van de middelbare examens in het algemeen in waarheid twijfelachtig was, zou dat bovendien met verdubbelde kracht terugslaan op de universitaire: in nagenoeg alle commissies is een professor voorzitter, en beslist hij dus de keus van de leden, en bij voldoende bekwaamheid en belangstelling ook grotendeels de inrichting van het examen.

En nu de universitaire examens. Voorzover Men weet, zijn er nog geen professoren die privaattlessen geven aan eigen studenten. Dat is buitengewoon voorzichtig gezegd. Was Men ook maar zo voorzichtig geweest bij de bespreking van de middelbare examineratoren! Daar was echter het gefluister van „men” hem voldoende. Ook hier wil ik hem gegevens verschaffen. Het is hem misschien bekend dat professoren meewerken aan kursussen voor de door hem gesmade middelbare akten; maar eigenlijke privaattlessen worden ook wel gegeven. Men hoeft echter niet te schrikken: het gebeurt in alle eer en deugd; het reglementaire verbod van privaattlessen wordt niet toegepast op de bijzondere hoogleraren. En daartegen schijnt me geen overwegend bezwaar te bestaan, althans zolang de bedoelde hoogleraren niet deelnemen aan de universitaire examens.

Het lijkt me overigens volkomen verkeerd uit te gaan van de gedachte dat examineratoren alleen door financieel eigenbelang genoopt kunnen worden van de rechte weg af te gaan. Is Men zo slecht op de hoogte van universitaire toestanden dat hij niet weet dat sommige professoren kandidaten met onvoldoende kennis moeten toelaten, alleen omdat hun positie bij een juist examen (en afwijzen van de meesten) onhoudbaar zou worden?

¹⁾ Er zijn een paar kleine veranderingen in aangebracht, en de eerste en laatste alinea zijn hier weggelaten.

Zover het ingezonden stuk. Wij maken van de gelegenheid gebruik een opmerking te maken over het wetsontwerp van de vorige minister van onderwijs waarbij de B-examens¹⁾ overgebracht zouden worden naar de universiteit. Die poging om de universiteit het monopolie van de examens te geven achten wij een gevaar voor het middelbaar onderwijs, en tevens voor de universiteit zelf. Vooral in de nieuwe fakulteiten heeft de universiteit de prikkel van de konkurrentie met de middelbare examens nodig; in die vakken is het universitaire onderwijs nog onvoldoende georganiseerd en onvoldoende geoutilleerd. Trouwens, voorzover het universitaire onderwijs werkelijk superieur is, wordt het ook nu reeds door de kandidaten voor middelbare akten gezocht. Het wetsontwerp zou alleen de kandidaten naar de universiteit drijven voor die vakken waarvan het onderwijs niet voldoende aantrekkingskracht heeft. Zulk een kunstmatig vullen van de kollegezalen is voor de universiteit weinig eervol. Dat de middelbare examens ook veel goeds hebben, wordt van universitaire zijde ook wel erkend. Wij wijzen op een zeer lezenswaarde en de wederzijdse voordelen en nadelen eerlijk afwegende beschouwing over de twee soorten van opleiding in de moderne talen door de Groningse lektor Falconer in het Festschrift voor Professor Brandl, dat dezer dagen verschenen is (Mayer & Müller, Leipzig). — E. K.

Points of Modern English Syntax.

185. For Mr. Swinburne's style becomes of late more and more provocative. Academy, 20/12, 1902.

And what is Rosabel doing with herself lately? J. O. Hobbes, A Serious Wooing (T. p. 7).

Account for the tense of *become* and *is doing*. Hdbk.⁴ 86—88.

186. It is really time that the Chancellor of the Exchequer *came* down from cloudland and dealt with facts. Newspaper.

The censorship is not a branch of military science and study. It is high time that is was made so. Times Weekly Ed. 22/11 1912.

What is the function of the preterites *came* and *was*? Hdbk. 105.

187. A Church like this, conscious of its own vigour, *would* naturally resent a claim of foreign authority which treated it as barbarous . . . This is exactly what happened. Wakeman, Introduction to the History of the Church of England p.17.

What is the function of *would*? Hdbk. 135.

188. We get to know (i.e. from the book reviewed) such things — profoundly useless, profoundly charming to the dweller in cities — as that beech and ash are the best logs for the winter's fire. Daily News 13/10 1911.

What is the function of *to get* here? Hdbk. 181 (not in third edition).

189. "Good-bye, dear Uncle Jolyon, you have been so sweet to me."
"To-morrow then," he said. "Good night. Sleep well." She echoed softly:
"Sleep well!" Galsworthy, Indian Summer of a Forsyte ch. 5.

Another instance of the imperative expressing a wish. See Hdbk. 219.

190. It was inconceivable that Florence should dream of anything else; yet dream she did. Lytton Strachey, Eminent Victorians p. 116.

What is the function of *did*? Hdbk. 252 (224 in 3rd ed.).

¹⁾ Is achter de naam „B-examens” een departementaal listigheidje verscholen? Is men van plan de tegenwoordige A en B examens te vervangen door examens B₁ en B₂, overeenkomstig het plan van een vroegere staatskommissie? Dan zou de Tweede Kamer zonder het te weten het voorstel gekregen hebben om de A examens, voorzover de toekomstige B-kandidaten aangaat naar de Universiteit over te brengen, terwijl de Universiteit voor de studie van de levende taal (hoofdschotel van het examen A of B₁) volstrekt onvoldoende ingericht is!

191. The Sixth Form was not only excused from chastisement; it was given the right to chastise. The younger children, scourged both by Dr. Arnold and by the elder children, were given every opportunity of acquiring the simplicity, sobriety, and humbleness of mind, which are the best ornaments of youth. *Ib.* Dr. Arnold p. 186.

What passive constructions are illustrated here? Hdbk. 274 (173 in 3rd ed.). Account for the form *elder* being used instead of *older*. Hdbk. 1521 (1528).

192. It was my privilege a few years ago to listen to Sir Ernest Shackleton speak of his expedition across the Antarctic continent. Irving Babbitt, *Rousseau and Romanticism* p. 277.

This is a very rare case of an acc. c. inf., to which my friend van Doorn drew my attention. The professor may look upon it as a slip but the case remains equally interesting. See Hdbk. 297 and 300 (556, 560).¹⁾

193. But the thick obscurity permitted only skylines to be visible of any scene at present. Hardy, *Return of the Native* I ch. 5.

What is the function of *skylines*? Hdbk. 362 (489).

194. From four hundred to four hundred and fifty each might carry them through their terms with such great economy as she knew she could trust them to practise. Hardy, *Life's Little Ironies*.

This sentence shows that the list of verbs taking the acc. c. inf. usually given in grammars is not exhaustive. *To trust* might be classified with the verbs of Hdbk. 364 (491: *wish*, etc.).

195. "What that Mahdi is about," *Lord Granville is made to exclaim* in another deleted paragraph, "I cannot make out" Lytton Strachey, *Eminent Victorians* p. 293.

What is the construction of the passage italicized? Hdbk. 375 (500-502).

196. The last statement, remarkable as it is, sounds true; for it would have been still more remarkable for the King to have invented it. *Times Lit. Suppl.* 18/9 1924.

What is the function of *for the King*? Hdbk. 384, 1 (540, 1).

197. The pretty girl was to spend yet another afternoon with the elder lady, superintending some parish treat at the house in observance of Christmas, and afterwards to stay on to dinner, *her brothers to fetch her in the evening*. Hardy, *Life's Little Ironies*.

What construction is this? Hdbk. 392 (506).

198. He was regarding her with an expression that, had she not been assured of his entire *attention's* being concentrated upon Anglo-Saxon history, she would have supposed to be friendly, even affectionate. Mackenzie, *Rich Relatives* ch. 7. Jasmine was anxious to prevent *anything's* happening to upset what so far were the jolliest weeks she had passed since she left Sirene. *Ib.* ch. 8.

Account for the genitives. Hdbk. 439, p. 192 Footnote (p. 255 footnote in 3rd ed.).

199. By good fortune this trunk had missed being put on board the *Wizard Queen*. Mackenzie, *Seven Ages of Woman* ch. 2.

What is the relation of *missed* and *being put*? Compare Hdbk. 340 (472).

200. There was nothing in the world to prevent her making a really brilliant match. Lytton Strachey, *Eminent Victorians* p. 117.

What pronoun is *her*? Hdbk. 448 (625 f.).

¹⁾ Another instance is to be found in *The Journal of a Disappointed Man*, by W. N. P. Barbellion. "A half-an-hour of to-day I spent in a punt under a copper beech out of the pouring rain listening to Lady — 's gamekeeper at A — talk about beasts and local politics." [Entry for June 5, 1907]. — Are there any cases of the construction after *look at*? — Z.

201. I could not bear that we should be only muddling on, and you so rich and thriving. Hardy, Ironies.

Mademoiselle could not bear that the gratitude and affection of a little child should be thus discouraged. Mackenzie, Seven Ages of Woman ch. 2.

But this does not hinder that we should all so far endeavour to follow his method. Romanes, Darwin and after Darwin I p. 8.

In these three sentences a construction with a non-finite verb would also be possible; it would, indeed, be the usual one in the last. It would seem less preferable in the first. See Hdbk. 507 ff. (674 ff.).

202. The kettle boils at last. I am so glad. It's always said to be dull, watching a kettle *boil*, but I think it's rather interesting. Mr. Cotes, Cinderella ch. 12.

Why is the infinitive to be preferred to the participle? Hdbk. 542 f. (703 f.). Compare the following case:

Now, while she lay watching the sun streaming in through the blind, the value of the long fine day before her was suddenly depreciated. Mackenzie, Rich Relatives ch. III.

203. She recalled to her mind that Shadrach had said before starting that if they returned safe and sound, with success crowning their enterprise, he would go as he had gone after his shipwreck. Hardy, Ironies.

What is the function of *with*? Hdbk. 561 (719).

204. She had been into every room of the tiny house. Sovereign Mag., August 1922.

The preposition *into* shows that *to be* is not a copula here. Hdbk. 626, 1 c. (313, 1 c.).

205. To have introduced French blood into the Flowers, notwithstanding the pride of the family in their Norman origin, still seemed to him an astonishing piece of audacity; even now he could shudder to think what his father would have said, had his father been alive when he married. Mackenzie, Seven Ages of Woman ch. 1.

What is the meaning of *could*? Hdbk. 637 (324).

206. "Rather than have physical science the principal thing in my son's mind," he exclaimed in a letter to a friend, "I would gladly *have him think* that the sun *went* round the earth, and that the stars *were* so many spangles set in the bright blue firmament . . ."

What is the meaning of *have* here, and what construction is used? Hdbk. 672 (359). Account for the preterite forms *went* and *were*. Hdbk. 154. (not in 3rd ed.).

207. His (i.e. Dryden's) practical command of English is immense; so too is his vigour, of which the main principle is that there is no waste, no "chaff." Verrall, Lectures on Dryden p. 8.

What is the function of *so*? Hdbk. 1036 and 1038.

208. How could a man who carried about with him on his travels a game¹⁾ be expected to remember herself? Mackenzie, Rich Relations I.

What is the meaning of *herself*? Hdbk. 1063, 2.

209. She told him a little about the Court she had just attended and said that she had not felt at all nervous; she advised him which plays he ought to see and which of the Academy pictures he ought to admire. Sidgwick, Severins p. 38.

Account for the use of *which*. Hdbk. 1145 (1155).

210. "Perhaps you don't quite understand Mr. Bosinney," she said. "Don't understand him!" James hurried out: "Why not? — you can see he's one of these artistic chaps. They say he's clever — they all think they're clever . . ." Galsworthy, Man of Property I ch. 6.

What is the function of *these*? Hdbk. 1185.

¹⁾ i.e. golf-clubs.

Reviews.

Readings in English Social History, from pre-Roman days to A. D. 1837. Edited by R. B. MORGAN. Cambridge University Press. 1923. 585 pp. Ill. Cloth 16 s. net.

The Pastons and their England. By H. S. BENNETT. Cambridge University Press. 1922. 289 pp. Cloth. 15 s. net.

Social Life in the Days of Piers Plowman. By D. CHADWICK. Cambridge University Press, 1922. Clots 10s. 6d. net.

The necessity of combining the study of literature with that of history, which has been frequently advocated in this periodical, seems to be gaining recognition. In the long run it will prove impossible for our universities to ignore this problem. It is not only the requirements of scholarship, but the practical needs of the secondary schools that will make a solution of the problem a necessity. But it is no doubt a difficult problem. It is not only the want of teachers capable of giving the training required — that will prove a difficulty which will be overcome as soon as the will to solve it is general enough — but also the limitations of the taught, both in time and ability to spread their energies successfully over so many subjects as seem to be required by modern studies. The way out, I think, will be to recognize these limitations. A university student should be allowed a choice. There are certain things that are absolutely necessary for every course of modern studies: the living language and the literature. And the last is a superficial, or at least dilettantish, study if it begins at the period that the language begins to be intelligent to one acquainted with the present language only. It will be necessary, therefore, in the case of English, for every student to have a sound reading knowledge of Old and especially Middle English. And it would also be necessary for the study of the modern language to rise above the Mulo level (see E. S. VII, 34); it would have to be a genuine scientific study. But it would not necessarily be a historical study; this should be reserved for the students who wish to specialize in language. The others should be allowed to take history as an alternative to language (i.e. history of language). The professors of history may be trusted to see to it that the choice of history should not become a 'soft option,' a risk that is excluded by the nature of the case when the choice falls on the history of language, at least under a capable teacher.

These thoughts were suggested by the books at the head of this article. The first book is a collection of the separate volumes on the successive periods of English social history of which we reviewed the first two when they first appeared (*English Studies* III, 114). In our review we emphasized the popular character of the selections made and pointed to a few less happy selections owing to the limited knowledge of the subject on the part of the compiler. We are pleased to find that at least one of the pieces to which we took objection has been removed, and has been replaced by an extract from Sir Frederick Pollock on Anglo-saxon law. For the rest, the book is strongly to be recommended to our readers; it gives in a compact form what they will not be able to get elsewhere, unless they are prepared to handle big volumes (provided they know where to find them). The illustrations and the general get-up of the book are admirable, so that it must be called cheap.

The two other works at the head of our notice are of a different nature, although, being published in England, they as usual appeal to the omnivorous 'general reader'. They form two volumes of a new series, the Cambridge Studies in Medieval Life and Thought, edited by G. G. Coulton, Fellow of St. John's College, Cambridge, and University Lecturer in English. We give the full title of the editor because it is the explanation of the origin of these studies: they are really what we may call dissertations in the continental sense.

There is a general preface by the editor of the series which begins with a strange statement: "There is only too much truth in the frequent complaint that history, as compared with the physical sciences, is neglected by the modern public." Although we do not profess to be an authority on matters of history we venture to contradict the statement. Any number of the professedly literary Supplement of the Times shows that there is no subject, after politics, that interests the ordinary intelligent and well-educated Englishman more than history. And we do not believe that writers on historical subjects will be found in England to endorse the editor's complaint. However that may be, the two books that have been published are likely to find grateful readers; more among students of literature, probably, than among those whose interest is primarily historical.

In his book on the Pastons Mr. Bennett has attempted to collect the materials provided by the famous letters so as to bring out their value as a source of social history. This does not by any means exhaust their importance, but it is no doubt the part that interests the general reader most. Fortunately, his interests coincide in this case with those of the literary student. The latter, indeed, may read the Letters in the original; for Mr. Bennett, for the sake of the general reader, has modernized the spelling. But even if a student wishes to do so, he may be well advised to read Mr. Bennett's book: it will give him much information that is necessary to a complete understanding of the letters. After a couple of introductory chapters on the fortunes of the Paston family there are chapters on medieval methods of marriage-making, on women's life, the relations of parents and children, on houses and their furniture, on education and books, on travel, on law and lawlessness (much more on the latter than on the former), on the clergy and life in the country. No student of the fifteenth century can afford to neglect the book.

Miss Chadwick, in the preface to her work, explains that it is "intended primarily as a guide to the facts of social life recorded in *Piers Plowman* and is based on the three parallel versions of the poem as edited by Skeat. The wording, spelling and punctuation of the quotations is that of one or other of these versions." The study of Chaucer is apt to give a more favourable opinion of life in the fourteenth century than is compatible with the truth: the reading of *Piers Plowman* is not so attractive, but this book may induce many a student to undertake it; it is certainly necessary for any one who wishes to understand the life and literature of the time completely.

E. KRUISINGA.

A Discourse uppon Usurye, by waie of Dialogue; by THOMAS WILSON, Doctor of the Civill Lawes, 1572. Edited with an historical introduction by R. H. TAWNEY. G. Bell & Sons, London 1925. 15/net.

This "Classic of Social and Political Science" is pleasant in itself, and important as a background to the literature of the latter half of the 16th

century. Usury, and the enclosure of commons, were among the social troubles of that period, comparable to the inverse struggle for the nationalisation of land, mines and railways in our day. The doctrine concerning usury was the heart of Catholic sociology, expressed in the Canon law. Economic relations, especially those between lender and borrower, were regarded by the Church and the State as a department of moral conduct, as questions of religious duty, the standards to be derived from the Bible and the Fathers. Successive Church-Councils and Popes made the prohibition of usury absolute. As regards England, in 1552 (5. and 6. Edw. VI) the taking of any interest whatever was forbidden by Act of Parliament, under pain of imprisonment and fine, in addition to forfeiture of principal and increase. The English *Parliament* declared that "all usury is by the word of God utterly prohibited as a vice most odious and detestable". In 1571 the rigour of the 1552 Act was somewhat abated, the punishment for interest under 10% being slightly differentiated from that for usury over 10%. Let us remember this state of the English law when we theorize on *The Jew shown at the Bull in 1579* and its probable descendant *The Merchant of Venice*. Meanwhile the economic needs of the farmer in the country, the small master-craftsman in the towns, the needy gentleman and young spendthrift in both, the financing of capitalist industry working for exports, created a need of capital as a commodity to be bought and sold, lent and borrowed, not as between friends, but in the way of business. Calvin's rejection of the Catholic doctrine against usury, lent to the Reformation a marked economic aspect, one may say an envied advantage, and sharpened religious hatred with envy of the prosperous heretic. The majority of pamphlets in the controversy were from the nature of the case by ecclesiastical writers, — at whom the London City-men began to shrug impious shoulders. Dr. Wilson's Discourse, however, is that rarer thing, a work upon the problem by a distinguished layman and a man of public affairs. For Dr. Wilson, besides being the author of *The Arte of Logique*, and *The Arte of Rhetorique*, was also a Member of Parliament, a Judge in a Court of Equity (which heard cases of contract, usury and corrupt bargains), and commercial negotiator for the Government in Portugal, Rome and Germany. As ambassador to the Netherlands he approved himself a warm admirer of the Prince of Orange, and an ardent interventionist, though he did not live to see the policy of intervention carried out. For some years he held office as Secretary to the Queen's Privy Council, and it was not till the very end of his life that he was appointed Dean of Durham, though a layman. Meanwhile his Discourse upon Usury was completed in 1569 and published in 1572. The Discourse is therefore the work of a Protestant layman, a jurist and diplomatist who had been engaged in commercial negotiations in Antwerp, the financial capital of 16th century Europe — and yet, strange to say, the tone of the treatise towards the developing credit-system of the age was that of "a mediaeval friar denouncing the deadly sin of avarice". Wilson, indeed, for all his activity in the practical politics of the day, was essentially a grave and dignified scholar of the older age, preoccupied with traditional morality, and though a Protestant, he was averse to the radicalism of Geneva. The Discourse is in the semi-dramatic form of a symposion, held in the pleasant sweet arbour of the worldly Merchant *Gromel-gayner*, to discuss a sermon given by the Preacher *Ocker-foe* (observe the archaic *ocker* = *woeker*, *Wucher*). The other members of the party are a pettifogging Common-Lawyer and an erudite Doctor of Civil-Law, who represents the Author. Where Divine meets Lawyer in debate something of scholarship and subtlety may be expected, and indeed the

book is replete with arguments and quotations from early moralists and philosophers, Aristotle, Plato, Plutarch and many more, the Fathers, all the Canonists, and the great Italian doctors of the Civil Law like Bartolo. It is impossible to attempt the merest survey of the arguments used. Partly owing to the semi-dramatic form it makes fairly lively reading if taken in reasonable doses. In the end the Merchant Gromel-gayner is repentant: "Nowe I doe as muche abhorre to lend money for gaine hereafter, as I doe abhorre to steale by the highe waye," but lest any readers should suspect Wilson of being an innocent, the Author hints in the humorous *Conclusion* that he is aware how "betwixt doying and sainge there is greate oddes."

I would seize this opportunity for a short note: neither in the masterly introduction by Mr. Tawney, carefully describing the economic environment in which the book grew, nor in the *Discourse* itself, is there any reference to post-expulsion Jews in England. In Elizabethan and Jacobean literature the usurer is often a "Jew", never a Jew. Especially since Calvin's charter of usury, the Calvinists, Huguenots, Puritans and Dissenters generally, were currently referred to as "Jews"; they struck their Anglican fellow-Christians as semi-Judaei. In the absence of racial Jews from contemporary England the use of the nick-name "Jew" could create no misunderstanding; hence its unrestrained use, or abuse. The fashion in financial terminology was set by France. After the purely Teutonic word *ocker* came the Gallicisms *usury*, *usance* ("a more clenly name") and finally *interest*.

"On ne prête plus à l'usure
Mais tant qu'on veut à l'interest."

mocked Clément Marot even before Calvin. Calvin himself wrote (In Ezech. XVIII, 5—9): "Iam quia nomen *foeneris* Gallis fuit incognitum, nomen *usuræ* etiam detestabile fuit. *Galli* ergo excogitarunt novam astutiam, quasi possent Deum fallere: nam quia nemo poterat ferre *usuræ* nomen, posuerunt *Interesse*". A MS. memorandum preceding the compromise of 1571 (quoted by Mr. Tawney) has: "*Usury* and trewe *Interest* be things as contrary as falsehed is to trewth. For usury containeth in itself inequalitye and unnatural dealinge, and trewe interest observeth equitie and naturall dealinge. Usury tendeth to the destruction of the common wealthe but... trewe interest is one of the commodities issued by the society of man". In 1598 Le Roy in his introduction to *Aristotle's Politiques* writes: "We now have invented *Interest* instead of Usury (quoted in N. E. D.; the source would seem to be French). Still later in France, Lefèvre, tutor to Lewis XIII, calls the substitution of terms "l'art de chicaner Dieu"; and in the latter half of the eighteenth century the great Blackstone comments (Comm. II. p 454). "... An increase for the use [of money] is generally called *Interest* by those who think it lawful, and *usury* by those who do not." Seeing that the word *interest* was thus used from its first employment until the present day as a non-derogatory word, in contrast to the opprobrious *usury*, there is something for commentators to explain in Shylocke's complaint (Merch. of Ven. I, III, 51):

he [Anthonio] rails,
Even there where Merchants most do congregate
On me, my bargains and my well-won thrift,
Which *he* calls *interest*.

Will any reader oblige me with a suggestion as to the correct interpretation?

Leeuwarden, July 1925.

J. L. CARDOZO.

Restoring Shakespeare. A Critical Analysis of the Misreadings in Shakespeare's Works. With facsimiles and numerous plates. By LEON KELLNER, Ph. D. XVI + 216 pp. Leipzig: Tauchnitz. 1925. Geh. M. 6.—, geb. in L. M. 8.50.

Shakespeare students will have to put some palmary emendations to Prof. Kellner's lasting credit. In the introductory paragraphs of his book we find two, and placing these emendations in square brackets before the text and the wrong text-words in italics, we quote:

[timelesse]	Hopelesse and helpelesse doth Ege[us] wend,	<i>Errors</i> I, 1, 159
[Pertlot]	But to procraftinate his <i>liuelesse</i> end.	<i>LLL</i> V, 2, 67
	So <i>pertiaunt</i> like would I ore'way his Itate,	
	That he should be my foole, and I his fate.	

In the index to Prof. K.'s 'original emendations' we count 275 cases. Unfortunately, not all of them are as good as those we have quoted. Only a few carry conviction, and we will try to substantiate this assertion by reporting all cases from *The Tempest* (14), *Rom. & Jul.* (12) and *Hamlet* (10).

One case in *Tp.* does not seem to exist: in the index at p. 179 are mentioned 'III, 1, 84 . . . § 170' and 'III, 3, 84 . . . § 75', instead of these two references III, 3, 84 . . . § 170 seems to be right. It must be said that there is an unnecessary number of *errata* in Prof. K.'s book. Of 26 references at p. 179 which we have checked six have proved to be inaccurate. At p. 12 it is stated that the first Quarto of *Titus Andronicus* 'was published in 1600 [read 1594], that is, 17 [read 29] years before the First Folio'. If Prof. K. means the second known Quarto, 1600 is right, but even then 17 ought to be 23. *Etc.*

Another case (*Tp.* II, 2, 4) is not clearly indicated and a third so-called emendation is rather a new elucidation, if it could be relied on. Prof. K. maintains that 'A iealous hood' (*R. & J.* IV, 4, 13) does not mean a *jealous-hood*, but that 'hood' or 'hud' means a *fool*. His arguments are refuted in the *N. E. D.*, no dictionary supports his supposition, and it is not likely that Capulet would have called his wife a fool after the meek answer he had given to the nurse in the preceding ll. 9 & 10. Another startling novelty of this kind has to be dismissed, it is the procreation of the unknown word *wany*, meaning *wan*, instead of the misprint *many* (*R. & J.* IV, 1, 100); all other scholars have been satisfied with the correction *paly* of the fourth Quarto.

An emendation, however attractive, cannot be accepted when the text as it stands is flawless and intelligible. No critic will consciously sin against this maxim, but any critic is in danger of doing so whenever he does not understand a difficult passage. Here is a puzzling one:

	My Father Capulet will haue it fo,	
[fain]	And I am nothing <i>flow</i> to flacke his hafte.	<i>R. & J.</i> IV, 1, 3

If we look up the context, the line seems to import the reverse of what must be the meaning. If we consult the first Quarto, an independent source of the text, we find a synonymous phrase, and this tells strongly against a mutilated text and against the lawfulness of an emendation. And indeed, the Shakespeare editors have taught us to understand l. 3 in this way: I myself am nothing slow in my preparations for the wedding so as to give father Capulet any reason to slacken his haste.

Prof. K. makes many needless emendations for which the difficulty of the text can scarcely be an excuse:

[another] Tut man, one fire burnes out *an others* burning, *R. & J. I, 2, 46*
 [another] On[e] paine is lefned by *an others* anguilh, 47

Obviously: another fire's burning, and another pain's anguish.

Thou art inclinde to sleepe: 'tis a good dulnesse,
 [Ah] And giue it way: I know thou canst not chule: *Tp. I, 2, 186*
 [aye] A solemne Ayre, and the best comforter, " V, I, 58
 To an vnletted fancie, Cure thy braines

Prof. K. does not seem to know that a Shakespearean *and* may mean (and) therefore, see Franz, *Shakespeare Grammatik*, § 590.

[Fo!] And make a vassaile of him. *Pro. So flauie, hence. Tp. I, 2, 374*

Prof. K. does not know 'what to make of *So*?' The *N.E.D.* states: *So* is 'an introductory particle.... common in Shakespeare's plays'. Other dictionaries, though not Kellner's *Shakespeare-Wörterbuch*, give analogous explanations.

.... Will you laugh me asleepe, for I am very heauy.
 [leave] *Ant. Go sleepe, and heare vs. Tp. II, 1, 190*

The context is a 'merry fooling' as Gonzalo mentions in l. 177. Prof. K. calls l. 190 'a poor joke'. He may be right, but *leave us* is no joke at all and no improvement whatever.

[brave] I'th afternoone to sleepe: there thou maist braine him, *Tp. III, 2, 96*
 Hauling firft feiz'd his bookes: Or with a logge
 Batter his skull, or paunch him with a stake,

Prof. K. objects, he says that there is no difference between *braining* and *battering somebody's skull*. We think no difference is wanted: the ll. 97¹/₂ & 98 explain to Caliban how he may brain or kill.

[cloying] A *choking* gall, and a preferuing sweete: *R. & J. I, 1, 200*

Prof. K. spoils the double contrast between a killing bitter and a saving sweet. In this case he gives no reason for interfering with the text, neither does he in the next five cases:

O then deare Saint, let lips do what hands do,
 [Their prayer grant] *They pray (grant thou) least faith turne to dispaire. R. & J. I, 5, 106*
 [unyielding] Vnto the voyce and yeelding of that body *Ham. I, 3, 23*
 [too, too] And is't not *to be* damn'd " V, 2, 68
 [teme] To let this canker of our nature *come* in further euill. 69
 Seneca cannot be too heauy, nor Plautus too light;
 [toys.... wit.... livery] for the lawe of writ, and the *liberty*: these are the " II, 2, 420
 only men.

This rewriting should mean 'for the light comedy and its performance'. But what has Seneca to do with the light comedy?

[cunning] Even with the very *comment* of thy foule *Ham. III, 2, 94*
 Oblerue my Vncle,

Prof. K. comments: 'Comment is nowhere recorded to mean anything even distantly approaching the word expected in this context'. If Shakespeare always wrote what a critic expected, there would be no need to explain or even to read him. The great question for a restorer is whether the text is intelligible. *To comment* may mean 'To remark mentally, to meditate, ponder' (*N.E.D.*), and therefore the noun *comment* may mean the action of reasoning or judging: observe him with the very judgement of thy soul.

[love] Doe you not come your tardy lonne to chide,
That lap'it in *time* and palsion lets goe by *Ham. III, 4, 107*

Prof. K. allows the expression *lapsed in love*, what possible objection can he have against *lapsed in time* so suitable to the tardy son's delaying?

[carve = crave] Yea *curbe* and wooe for leaue to doe him good. *Ham. III, 4, 155*

'It is only in this passage that *curb* means "bow"' says Prof. K. What of that when the *N.E.D.* registers this meaning with quotations from the years 1377, 1649 and 1808?

In the next four cases Prof. K. prefers matter of fact words to poetical diction :

[r(h)ume] The fowle Witch Sycorax, who with Age and *Enuy* *Tp. I, 2, 258*
Was growne into a hoope? haft thou forgot her? —
Lingring perdition (worfe then any death
Can be at once) shall step, by step attend
[mates] You, and your *wayes*, " *III, 3, 79*
....these Lords.... doe so much admire,
[denounce] That they *deuoure* their reason, and scarce thinke " *V, 1, 155*
Haft me to know't, that I with wings as fwift
[volitation] As *meditation*, or the thoughts of loue *Ham. I, 5, 30*
'Twentie consciences
[cauled out] That stand 'twixt me, and Millaine, *candied* be they, *Tp. II, 1, 279*
[mett] And *melt* ere they molleift: *280*

Prof. K. explains his rewriting thus: 'If twenty consciences stood between me and Milan I should challenge each one of them and meet it in single combat rather than suffer myself to be molested by them.' Before a man will ever believe that *candied* is a misreading for *cauled (called) out*, and that the idea of the melting of a sugared conscience is not Shakespeare's but the outcome of two conspiring misprints, he will — to put it meekly — reconsider the text. And, perhaps, he will find out that there is nothing wrong with this execration: If I had a twenty consciences.... *candied* be they! and melt they, before they trouble me!

So far we have reported and annotated unnecessary 'emendations'. We follow suit with the cases where the old text is defective, and where a good emendation is most welcome.

[anger'd] His *aged* arme beates downe their fatall poynts, *R. & J. III, 1, 171*

The first Quarto has *agill*. This word has some authority, carries conviction, and is generally accepted. It is much better than *anger'd* because it explains the beating down of divers weapons.

[all] The wracke of all my friends, [or] this mans threats,
To whom I am lubbude, are *but* light to me, *Tp. I, 2, 489*
Might I but through my prilon once a day

Prof. K. leaves l. 489 unmetrical. Cartwright's conjecture is right, he left out *but* which is a tautological misprint. See our article *Textual Criticism of Sh.'s Plays* in this periodical for August 1925.

[agrac'd it hard denouncing] Brauely the figure of this Harpie, haft thou
Perform'd (my Ariell) a *grace* it had *devouring*: *Tp. III, 3, 84*

'There is no sense to be got out of this' says Prof. K. Yes, there is. 'Thy lippes, thofe killing cherries' (*MND* III, 2, 140) means *those cherries to be kissed*; 'too hard a keeping oth' (*LLL* I, 1, 65) means *an oath too hard to be kept*; and the sentence in *Tp. III, 3, 84* means *it had a grace to be eagerly enjoyed*. The only flaw in the line is the redundant and metre-spoiling *a*, delete it.

[brave] To make cold Nymphes chafte crownes; & thy *broome-groues* *Tp.* IV, 1, 66
Whole shadow the diltmilled Batchelor loues,

Prof. K. could have known that dismissed lovers in Sh.'s time abhor *brave* groves, they frequent dismal, gloomy places. We think Sh. wrote *gloomd*, 'rendered dark or dismal' (*NED*). L. 64 ends with *brims*, l. 65 with *betrimis*, this means that *broom* for *gloom* may be a tautological misprint. The confusion of *d* with *e* at the ends of words is common and results from the similarity of these letters in many an old English hand.

[bud . . . bare tree] [The] Earth hath swallowed all my hopes but she,
Shee [i]s the hopefull *Lady* of my *earth*: *R. & J.* I, 2, 15

There is no excuse for Prof. K.'s poetry. Keightley, some 60 years ago, restored the genuine reading by changing *earth* — a tautological misprint! — into *fee*. *Fee* means here 'goods, possessions, wealth' (*NED*), it heals the rhyme and the sense in a most admirable manner.

[flesh binds . . . soul] The *fish* liues in the *sea*, and tis much pride *R. & J.* I, 3, 89

Again a re-poetizing! No satisfactory explanation or emendation of this line is known to us.

[herte] *Iu.* Romeo. *Ro.* My *Neece*. *Iu.* What a clocke to morrow *R. & J.* II, 2, 168

My heart does not fit metrically, and the misreading of *niece* for *heart* is very improbable, Prof. K. himself calls it 'an extreme case'. We should like to read instead of 'My Neece' the word *Mynion* with the meaning of *darling*, see I H4 I, 1, 83. The misreading of a word's ending, here *-ece* for *-on*, both three minims, is much more likely than the misreading of *niece* for *heart*. And it is to be observed that the Elizabethan compositor spelt as he liked. When he thought he saw *My niece* in the MS., he might just as well have printed *My Neece* as *My niece*.

[envious] That *runnawayes* eyes may wincke, and Romeo *R. & J.* III, 2, 6

To Prof. K.'s emendation we prefer our own *rumorers*; Sh. used the word in *Cor.* IV, 6, 47. The misprint can be explained as the blending between a misreading of an unusual word and a tautological misprint, *-ayes*, *eyes*.

[oft adants] the dram of eale
Doth all the noble subltance of a doubt *Ham.* I, 4, 37
To his owne Icandle.

We suppose 'adants' to be a miswriting for *adant*. However, the verb *adant* does not suit the context: the dram of evil does not subdue the noble substance but takes away its distinction. For this reason we prefer our *offuscate*, see our *The Text of Sh.'s Hamlet*.

Of all Prof. K.'s emendations in *Tp.*, *R. & J.* and *Ham.* we can approve only two which we made ourselves before we were acquainted with his book:

[With] Which one more view, of many, mine being one, *R. & J.* I, 2, 32
[one another's] Ift not pössible to vnderftand in another tongue, *Ham.* V, 2, 131

If in the main we are right, and if the bulk of Prof. K.'s emendations must be rejected, the questions arise whether his method is wrong or whether he wrongly applies a good method. We fear both questions must be answered in the affirmative. In a certain way his method is admirable. By collecting the indisputable misprints from the old Shakespearean and some contemporary texts, by studying the peculiarities of old English script and the possible confusion of letters ensuing, Prof. K. arrives at the conclusion of about 140 'individual letters misread'. Any emendation he makes he sup-

ports by some precedents. But, alas, his method is a sea without shore. When there are words in which an *e* is printed for an *r*, it does not follow that there is any probability of *Envy* being misread for *r(h)ume*. When there are words in which a *u* is misprinted for an *a*, and other words in which an *l* is misprinted for a *b*, these facts do not make it likely that *Lady of my earth* is a misreading for *bud of my bare tree!!* Moreover, Prof. K.'s premises are untenable. With the exception of some 'foul cases', 'letters dropped', etc., he advances all his countless misprints as evidences of misreadings. The truth is that the misreadings form a minor part, and that the great mass of the alleged misprints have the various other kinds of origin we expounded in our article on textual criticism. When Prof. K. prides himself on having made a rigorous use of all the principles that have been applied by scholars to classical texts and to the Old Testament, he does so in a happy unconsciousness of the difference between the classical manuscript literature and the unchecked productions of inaccurate and high-handed compositors.

The Hague.

B. A. P. VAN DAM.

De Roman in de 18^e eeuw in West-Europa. Door Dr. J. PRINSEN J.LZN. Groningen, J. B. Wolters, 1925. VIII + 540 pp. f 15.—.

This scholarly and at the same time very entertaining work gives even more than the title would make us expect. Firstly the author, fighting shy of definitions, does not exclude from his book such works as Rousseau's *Confessions*, Voltaire's *Lettres Persanes*, etc., secondly in the "Voorgeschiedenis" to the 18th c. novel proper, the historical account harks back to the 16th c. and occasionally even to the ancients, and lastly there is a very extensive general introduction, extensive because it is calculated to serve also for further parts which the author hopes to add to this study, in the first place a history of the stage in the 18th c. This valuable introduction gives a survey of the political and social conditions of the period, of French classicism, of science and philosophy, ample references to the Renaissance and a comprehensive view of the rise of Romanticism, a subject on which the author proved himself thoroughly at home on former occasions. It culminates in a really brilliant comparison between Byron and Bilderdijk, in which the significance of this latter quaint figure for the history of romanticism is convincingly demonstrated:

"Bilderdijk is een Byron binnen de nauwe, beangstigende muren van een duffe Hollandsche burgerlijke binnenkamer....."

"En naarmate er andere elementen zijn in de levensomstandigheden, de maatschappelijke verhoudingen van den romantischen kunstenaar, die zijn strijdlust, zijn drang tot omvertrappen, tot hoonen of verheerlijken opwekken, is de pose, die hij aanneemt, anders. Byron richt zich tegen Engelsche politiek, tegen Engelsche hypocrisie, huldigt Napoleon, omdat Engeland dien haat, verheerlijkt den classicus Pope, omdat de Lakepoets hem naar beneden rukken. Hugo strijdt tegen een taai classicisme, tegen sociale onrechtvaardigheid. Bilderdijk stuit in zijn vaderland op een muf wereldje van kibbelende en elkaar ophemelende geleerden en dichtertjes, op een duf rationalistisch Christendommetje, een zoekelijk (zoetelijk?) streven naar verdraagzaamheid uit laffe, lamme begeerte naar rust, op zelfgenoegzaamheid en zelfverheerlijking, op al wat hier uit de Aufklärung versuikerd was."

These quotations, necessarily short and isolated as they are, can only give

a slight hint as to the general trend of this suggestive chapter, but they may serve as fair examples of Prof. Prinsen's vivacious style and picturesque characterisation. It is of course hardly possible in a book like this to keep up a high standard of style throughout; there are links, transitions, merely informative passages for which a bald, matter of fact prose may be called excusable; there is, however, in parts also a certain hurry and slovenliness and such shaky or illogical sentences as the following should have been avoided:

"Hoewel verwant aan Voltaire, kan hij door de chronologie van beider werken moeielijk invloed van hem ondervonden hebben."

"In Engeland vestigden zich een 70 à 80000 Franschen. Na 1688 kwamen ze volop naar Londen, waar ze hun industrie brachten, maar ook een propaganda vormden voor de wetenschap, wijsbegeerte en literatuur van Engeland".

"Plotseling is hij beroemd door de beantwoording van de vraag der Académie van Dijon: "Si le progrès des sciences et des arts a contribué à corrompre ou à épurer les mœurs." Hij antwoordt in ontkennenden zin."

"... dien Richardson geheel en volkomen mist."

"Napoleon maakte den schrijver gezantschapssecretaris te Londen, later tot gezant in Valais."

On the whole, however, the style is remarkably fresh and vigorous; there may occasionally be a hurried, careless passage, there are really no tiresome parts in this big volume.

After the introduction and the preliminary history the author treats the novel up to 1740, taking *Pamela* as the turning-point, the dawn of a new era, and dividing the novels of the first period into three groups: the descendants from the picaresque novel, those in which the spirit of the gallant heroic tale survives and novels with a pronounced didactic, often philosophical character.

We get a great many short biographies and very clear excerpts of the principal works, but these are never merely given for their own sake, they serve as the necessary bases for exposition, criticism and comparison. The connection between the various countries is continually kept in view; notwithstanding the considerable number of novels treated there are clearly perceptible great lines in this well-composed study and many original remarks elucidate the mutual influence of the great writers, the spread and growth of their ideas and their conceptions of art.

We can warmly recommend the book to the readers of this journal, not only on account of its excellent introduction or because Prof. Prinsen, showing a certain preference for the English masters, treats their work very fully and competently, but more especially because the English novelists appear here on all sides surrounded as it were by their continental colleagues. The student of English literature is apt to confine himself to his particular domain, to compare the English authors only among themselves. As a matter of fact he can hardly be expected to make an adequate study of the other European literatures as well. And yet the importance of some knowledge of the interrelations between English and foreign literary art cannot easily be overrated. Prof. Prinsen's book which, based on extensive study and reading, gives a very readable and interesting critical account of novel-writing, and incidentally of the allied arts, in England, France, Germany, Holland, Italy and Spain, enables him to acquire this knowledge without undue demands upon his time.

In conclusion we want to give a few detached comments and remarks. Much more attention should, we think, have been paid to the cognate

pictorial arts. The very few references, to Greuze, Chardin, Hogarth and one or two others which are given, clearly show how helpful and illuminating such comparisons may often be.

If in the Introduction Shelley had to be mentioned at all — and we agree the aim and scope of it demanded this — he should have been given a more prominent place. The short quotation from *Prometheus*, that from Brandes' *Hauptströmungen* and the few words accompanying them are of little or no avail.

We cannot see why a discussion of Benjamin Constant's interesting and very important *Adolphe* should have "transgressed the limits of this study", nor why Goethe's *Wahlverwandschaften* is not mentioned.

On the authority of H. Beers Prof. Prinsen states that as early as the 17th c. the word 'romantic' was used in English to express: "het wilde en geweldig treffende". This is not, we think, quite correct. Logan Pearsall Smith has shown that the word had then only an unfavourable meaning: false, fictitious, impossible, ridiculous.

The date 1700 assigned to the first Danish translation of *Robinson Crusoe* can hardly be correct, as the original appeared in 1719. This is evidently one of the not inconsiderable number of printer's errors that have remained in the text.

The book leaves off without any definite conclusion; a few final observations or a short survey of the period treated would not have been amiss.

A. G. v. K.

Brief Mention.

We have recently received from Messrs. Harrap several publications intended for school use, to which we will briefly direct attention. Under the editorship of G. B. Harrison and F. H. Pritchard they are bringing out *The New Readers' Shakespeare*, in which some ten plays have thus far appeared. The Editors have made a new departure by setting out the plays with elaborate directions, in the manner adopted by Shaw and Barrie. The price of each volume is 1/—, limp cloth, 1/6, cloth boards.

The same publishers have sent us *A Systematic Course of Précis-writing*, by J. Compton (2/6); *The Lure of the Sea*, edited by F. H. Lee (2/6); *Goldsmith's Essays*, edited by A. H. Sleight (2/6); and a history of *British Drama*, by Prof. Allardyce Nicol, of which we hope to insert a review before very long.

Our bibliographical collaborator, Dr. Egon Mühlbach, Librarian to the University of Leipzig, has contributed a section on 'Englische und amerikanische Sprache und Literatur' to the *Jahresberichte des Literarischen Zentralblattes über die wichtigsten Neuerscheinungen des gesamten deutschen Sprachgebietes*, 1924. All important publications on the subject, both books and articles, are mentioned, and many entries are provided with notes on the contents. Three of them seem to be out of place in a bibliography of 'Neuerscheinungen des gesamten deutschen Sprachgebietes'; they are an article by Max Förster in *Namn og Bygd*: a review by Mrs. Vechtman-Veth in the *Dutch Museum*; and an article by Walther Fischer in *Neophilologus*. The first and third would be in place in a list of contributions by German Anglicists to foreign periodicals; the second in a similar one of foreign reviews of German books. Either list would probably run into several pages! — Z.

English by Wireless.

We have received the following communication from Mr. A. Lloyd James, Lecturer in Phonetics at University College, Gower Street, London, W. C. 1.

Dear Sirs,

22—ix—1925.

This is to let you know that the British Broadcasting Company has arranged to devote one half-hour weekly to a talk on English designed to meet the needs of students in foreign countries.

The talk will be radiated from the Daventry station every Friday evening from 6.30-7 p.m., beginning on Friday Oct. 2nd.

I will talk for 15 mins. on points of English pronunciation, and there will be a short reading of modern English literature.

May I ask you, as a great favour, to bring this to the notice of readers of English Studies, and to invite them to contribute to the success of this new departure in language study by wireless.

I shall be pleased to receive suggestions from any of your readers, and to answer, in my talks or by letter, any questions they care to ask relating to the subject.

Yours faithfully,

A. LLOYD JAMES,

Lecturer in Phonetics in the University of London.

Bibliography.

POETRY, FICTION, DRAMA.

Sir Gawain and the Green Knight. Edited by J. R. R. TOLKIEN and E. V. GORDON. Crown 8vo, 7 $\frac{1}{2}$ × 5, pp. xxviii + 212, with two facsimiles. Milford, 1925. 7/6 net.

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The Testament of Cresseid. By ROBERT HENRYSON. Edited anew by BRUCE DICKINS. 9 × 6, 46 pp. Porpoise Press. 1925. 6s. n.

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The Poems of Cuthbert Shaw and Thomas Russell. Edited, with an introduction and notes, by ERIC PARTRIDGE. 7 $\frac{3}{4}$ × 5, 165 pp. Dulau. 1925. 7s. 6d. n.

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Christina Alberta's Father. By H. G. WELLS. 8 × 5 $\frac{1}{2}$, 410 pp. Jonathan Cape. 1925. 7s. 6d. n.

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"This Square Old Yellow Book," which Browning bought in Florence in June, 1860, a collection of pamphlets relating to the trial of Guido Franceschini, is, as is well known, the source of "The Ring and the Book." A photo reproduction of it, with translation, essay, and notes, by Professor Charles W. Hodel, was published in 1906 by the Carnegie Institution of Washington; it has also been translated in Messrs. Dent's "Everyman's Library," and has been the subject of various essays and studies. In this substantial work Mr. Gest, of Philadelphia, submits a new and comprehensive study, particularly of the facts of the case and the legal procedure of the period. [T.]

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Based on "Historical Outlines of English Phonology and Middle English Grammar" by the author, who is Professor of English in the University of Michigan. [T.]

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Der Formenbau bei Beaumont und Fletcher. Von HERMAN SCHMIDT. 8vo. iv + 36 pp. Giessen: Selbstverlag des Englischen Seminars. 1924 (1925). M. 0.75.

The Place-Names of Buckinghamshire. By A. MAWER and F. M. STENTON. (English Place-Name Society. Volume II.) 9×6 , xxx + 274 pp. Cambridge University Press. 1925. 18s. n. [A review will appear.]

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Soldier and Sailor Words and Phrases, including slang of the Trenches and the Air Force; British and American War-words and Service terms and expressions in everyday use; nicknames and sobriquets, and titles of regiments, with their origins; the Battle Honours of the Great War awarded to the British Army. Compiled by EDWARD FRASER and JOHN GIBBONS. 9×6 , vii + 372 pp. Routledge. 1925. 12s. 6d. n.

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ERRATA.

On pag. 96 (June number) the price of *A Player under Three Reigns* by Sir Johnston Forbes-Robertson was unaccountably stated as 6d.; this should be 21s.

On p. 125 (August number) the year of issue of *Illustrations of English Synonyms* by M. Alderton Pink should be 1925, and the price 3/6 net.

Eighteenth-Century Song.

"There is," says Shenstone in aphoristic mood, "a certain flimsiness of poetry which seems expedient in a song." "Flimsiness" however is not a characteristic quality of the songs of the eighteenth Century.

The age was no such nest of singing-birds as the Elizabethan period. Nevertheless, in its own rough, hoarse manner, the Eighteenth Century sang, and sang often.

Its songs as a whole, are what we should expect from such an age. Its songsters are no mediæval troubadours, wandering from land to land, with lays of a dainty and delicate charm. They are no knights-errant, serenading with lute or viol the lady of their devotion. Their songs are not shaken by passion; they are not of a haunting sweetness, of lingering cadences that echo and die away in the shady plesance of a mediæval castle:

Qui veult avoir liesse
Seulement d'un regard
Vienne veoir ma maïstresse
Que Dieu maintienne et gard :
Elle a si bonne grace,
Que celluy qui la veoit
Mille douleurs efface,
Et plus s'il en avoit.

We find no counterparts to that in eighteenth-century England. Nevertheless something of the gallantry of the days of chivalry lingered, if only as a convention, even amidst the excesses and cynicism of the Restoration, and one or two poets of the late Seventeenth Century carried faint echoes of the earlier cadenced music into the first years of the next age. But these poets were few, and before the Eighteenth Century was far advanced, both the spirit and the music of the olden time were dead.

Those poet-rakes of the Restoration Court, despite the vulgar orgy of their lives, continued the aristocratic conventions of literature, occasionally expressing the spirit of courtly love in verses of pure lyric quality. Rochester, the debauchee sings, in a momentary desire for constancy :

When, wearied with a world of woe,
To thy safe bosom I retire,
Where love, and peace, and truth does flow,
May I contented there expire !

Lest, once more wandering from that heaven,
I fall on some base heart unblest ;
Faithless to thee, false, unforgiven —
And lose my everlasting rest.

That is the somewhat tarnished tradition of chivalry of the late Seventeenth Century. Its constancy is a little shaken, its devotion too often intermittent. The white flower droops, but it is not yet dead. Rochester died before the advent of the Eighteenth Century, but one or two of his contemporaries lived to carry over into the next age, a few echoes of Caroline song. Sedley, who died in the first year of the new age, is able to write such a song as this :

Love still has something of the sea,
 From whence his mother rose;
 No time his slaves from doubt can free.
 Nor give their thoughts repose!

They are becalmed in clearest days,
 And in rough weather tost;
 They wither under cold delays,
 Or are in tempests lost.

One while they seem to touch the port,
 Then straight into the main
 Some angry wind in cruel sport
 The vessel drives again.

'Tis cruel to prolong a pain,
 And to defer a joy,
 Believe me, gentle Celimene,
 Offends the winged boy.

An hundred thousand oaths your fears
 Perhaps would not remove;
 And if I gazed a thousand years
 I could not deeper love.

Lord Lansdowne, who was born in 1667 and died in 1735, also carried the earlier music across the boundary of the centuries:

Thoughtful nights and restless waking,
 O, the pains that we endure!
 Broken faith, unkind forsaking,
 Ever doubting, never sure.

Hopes deceiving, vain endeavours,
 What a race has love to run!
 False protesting, fleeting favours,
 Every, every way undone.

Still complaining, and defending,
 Both to love, yet not agree;
 Fears tormenting, passion rending,
 O, the pangs of jealousy.

From such painful ways of living,
 Ah! how sweet could Love be free!
 Still presenting, still receiving,
 Fierce, immortal ecstasy.

Charles Mordaunt, Earl of Petersborough, reveals in his one famous song, the passing of the true lyric note which came naturally to the Seventeenth Century but eluded the Eighteenth. The genius of the earlier age dictates Peterborough's first line,

"I said to my heart between sleeping and waking,"

and then departs. The poem closes with a stanza typical of the early Eighteenth Century:

"O, wonderful creature! a woman of reason!
 Never grave out of pride; never gay out of season!
 When so easy to guess who this angel should be,
 Would one think Mrs Howard ne'er dreamt it was she?"

Lord Lyttelton is interesting as the one poet of the mid-eighteenth-century, who preserves in some degree the manner of the seventeenth.

The heavy hours are almost past
 That part my love and me;
 My longing eyes may hope at last
 Their only wish to see.

But how my Delia will you meet
 The man you've lost so long?
 Will love in all your pulses beat,
 And tremble on your tongue?

Will you in every look declare
 Your heart is still the same;
 And heal each idly-anxious care
 Our fears in absence frame?

Thus Delia, thus I paint the scene,
 When shortly we shall meet;
 And try what yet remains between
 Of loitering time to cheat.

But if the dream that soothes my mind
 Shall false and groundless prove;
 If I am doomed at length to find
 You have forgot to love:

All I of Venus ask is this:
 No more to let us join;
 But grant me here the flattering bliss,
 To die, and think you mine.

Such verses however are not typical of the Eighteenth Century; they are but survivals of the spirit of the preceding age, and that age furnishes many finer examples of this kind than can be found in the following period.

What then was the special quality created by the Eighteenth Century in song? Do the songs of that age possess a common characteristic unlike that of any other period, which differentiates the verse of the time from all other verse, so that in the Eighteenth Century as in the Elizabethan Age, we can "place" an unfamiliar lyric at sight? It is true that Eighteenth-century songs do possess this common quality of their time, but it is a quality which varies according to the particular kind of verse.

For example, amongst love-verses, the Eighteenth Century created a certain dainty, unreal, Dresden-china pattern which has indeed gained an added charm with the passage of the years. Gay is one of the earliest and most successful writers in this kind. These songs occur for the most part in plays and operas, and they are shaped by the ballad tunes to which they were usually sung, as well as by the form and language of the popular seventeenth and eighteenth century ballads, and in some cases by ballads of early date. The following from Gay is a good example of these.

'Twas when the seas were roaring
 With hollow blasts of wind;
 A damsel lay deploring,
 All on a rock reclined.
 Wide o'er the rolling billows
 She cast a wistful look;
 Her head was crowned with willows
 That tremble o'er the brook.

The lady's lover is of course at sea, and now after a year and nine days, he has not returned. The "damsel" despairs and dies in the most elegant, delicate, picturesque manner imaginable.

The merchant, robbed of pleasure
 Sees tempests in despair;
 But what's the loss of treasure
 To losing of my dear?
 Should you some coast be laid on
 Where gold and di'monds grow,
 You'd find a richer maiden,
 But none that loves you so.

.....
 All melancholy lying,
 Thus wail'd she for her dear;
 Repaid each blast with sighing,
 Each billow with a tear;
 When o'er the white wave stooping,
 His floating corpse she spied;
 Then like a lily drooping,
 She bow'd her head and died.

Shenstone too, was a master in this kind of verse, as the following extract from a *Pastoral Ballad* shows.

Since Phillis vouchsafed me a look,
 I never once dreamt of my vine:
 May I lose both my pipe and my crook,
 If I knew of a kid that was mine!
 I prized every hour that went by,
 Beyond all that had pleased me before;
 But now they are past, and I sigh;
 And I grieve that I prized them no more.

But why do I languish in vain;
 Why wander thus pensively here?
 Oh! why did I come from the plain,
 Where I fed on the smiles of my dear?
 They tell me my favourite maid,
 The pride of that valley, is flown;
 Alas! where with her I have strayed,
 I could wander with pleasure, alone.

When forced the fair nymph to forgo,
 What anguish I felt at my heart!
 Yet I thought, — but it might not be so —
 'Twas with pain that she saw me depart.
 She gazed as I slowly withdrew:
 My path I could hardly discern;
 So sweetly she bade me adieu,
 I thought that she bade me return.

These examples by Gay and Shenstone, are typical of the many dainty, porcelain figures which the age delighted to produce. They charm in their artificiality, but they do not live. They have their place in that vanished world of elegant salons, of Ranelagh, Vauxhall and the Pantheon, which flourished

"In tea-cup times of hood and hoop
 And when the patch was worn."

A slightly different kind of song was that closely imitative of the contemporary street-ballad, but more literary in form. Perhaps the best example of this is Henry Carey's well-known *Sally in our Alley*. It is significant that this love song should be put in the mouth of an apprentice, for we are far removed now from the aristocratic tradition of mediæval chivalry, or even of the courtiers of the late sixteenth and the seventeenth century. With the revolution of 1688 political power passed to the bourgeois, and

as the middle class gain in importance, literature widens its circle of interests to embrace the middle and lower classes. *Sally in our Alley* is full of this growing spirit of democracy. The realism of the day reveals itself here, and we are quite ready to believe Carey's statement that the poem is taken from life.

Of all the girls that are so smart
 There's none like pretty Sally;
 She is the darling of my heart,
 And she lives in our alley.
 There is no lady in the land
 Is half so sweet as Sally;
 She is the darling of my heart,
 And she lives in our alley.

In the final stanza the love-intoxicated apprentice dreams of the happy future which awaits him with his beloved.

My master and the neighbours all
 Make game of me and Sally,
 And but for her, I'd better be
 A slave and row a galley;
 But when my seven long years are out,
 O, then I'll marry Sally;
 O, then we'll wed, and then we'll bed —
 But not in our alley!

But these are only two kinds of eighteenth-century songs. As we listen to the age singing, these and their like are drowned in a flood of boisterous rowdy catches, drinking-songs, soldier-songs, marching-songs, sea-songs and love songs of the swashbuckler. It was not a musical age. Its chief poets cared nothing for music, and the general indifference to music is easily traced in its literature. "Music," says Addison, "renders us incapable of hearing sense."

"In the evening," writes Boswell, "our gentleman-farmer and two others, entertained themselves and the company with a great number of tunes on the fiddle. Johnson desired to have *Let ambition fire thy mind*, played over again, and appeared to give a patient attention to it; though he owned to me that he was very insensible to the power of music. I told him that it affected me to such a degree, as often to agitate my nerves painfully, producing in my mind alternate sensations of pathetic dejection, so that I was ready to shed tears; and of daring resolution, so that I was inclined to rush into the thickest part of the battle. 'Sir,' said he, 'I should never hear it, if it made me such a fool!'"

Later, Boswell records an incident that occurred near the close of Johnson's life. "Mr. Langton and he having gone to see a Freemason's funeral procession, when they were at Rochester, and some solemn music being played on French horns, he said, 'This is the first time that I have ever been affected by musical sounds;' adding, 'that the impression made upon him was of a melancholy kind.' Mr. Langton saying that this effect was a fine one. — JOHNSON. 'Yes, if it softens the mind so as to prepare it for the reception of salutary feelings, it may be good: but inasmuch as it is melancholy *per se*, it is bad.'"

Again and again in the literature of the day this indifference to music is revealed. Fielding with characteristic irony, expresses it in *Tom Jones*.

"It was Mr. Western's custom every afternoon, as soon as he was drunk, to hear his daughter play on the harpsichord; for he was a

great lover of music, and perhaps had he lived in town, might have passed for a connoisseur; for he always excepted against the finest compositions of Mr. Handel. He never relished any music but what was light and airy; and indeed his most favourite tunes were *Old Sir Simon the King*, *St. George he was for England*, *Bobbing Joan*, and some others."

It is not surprising to find that Fanny Burney, the daughter of so famous a musician and historian of music as Dr. Burney, again and again in her novels noted the general indifference of polite society to the appeal of music. "There was an exceeding good concert, but too much talking to hear it well. Indeed I am quite astonished to find how little music is attended to in silence; for though everybody seems to admire, hardly anybody listens," writes Evelina, and later in *Cecilia* we are told how Cecilia "endeavoured to procure herself a place in the music room. This, with some difficulty she effected; but though there was an excellent concert, in which several capital performers played and sung, she found it impossible to hear a note, as she chanced to be seated just by Miss Leeson and two other young ladies, who were paying one another compliments upon their dress and their looks, settling to dance in the same cotillon, guessing who would begin the minuets, and wondering there were not more gentlemen. Yet in the midst of this unmeaning conversation, . . . not one of them failed from time to time to exclaim with great rapture 'What sweet music! Oh how charming! Did you ever hear anything so delightful?'"

But if the Eighteenth Century cared little for music, it was by no means averse from the pleasure of noise. Where, in that golden age of the English inn, could noise be more merrily enjoyed than at an inn or country squire's house, to the accompaniment of pipes and beer? Goldsmith's Tony Lumpkin is true to life as the following extract from one of Pope's Letters written in the country, shows.

"I assure you I am looked upon in the neighbourhood for a very sober and well-disposed person, no great hunter indeed, but a great esteemer of the noble sport, and only unhappy in my want of constitution for that and drinking. They all say 'tis pity I am so sickly, and I think 'tis pity they are so healthy; but I say nothing that may destroy their good opinion of me. I have not quoted one Latin author since I came down, but have learnt without book a song of Mr. Thomas Durfey's who is your only poet of tolerable reputation in this country. He makes all the merriment in our entertainments, and but for him there would be so miserable a dearth of catches that I fear they would *sans cérémonie* put either the parson or me upon making some of them. Any man of any quality, is heartily welcome to the best toping-table of our gentry, who can roundly hum out some fragments or rhapsodies of his works."

So, sitting with pipe and mug in the alehouse or the squire's mansion, these eighteenth-century singers do not mind what they sing, so long as they make an uproarious noise. Anything will do for them, even nonsense verses; — not the mincing nonsense verses of the elegant affected gallants of Caroline days,

"With a fa, la, la, la, la,"

but hoarse, gruff gutturals that can be roared out over the bottles after a day's hunting,

"With a hey boys, up go we!"

Naturally, the favourite subjects of these singers are food and tobacco and above all, drink. Inspired by these concrete realities, they give us true English eighteenth-century songs which have retained their place in our national song-book. Of this age are *The Roast Beef of Old England*, *The Cheshire Cheese*, *The Jolly Miller*. But it was in drinking songs that their lyric enthusiasm found full play. These follow the style of Duffey in his collection entitled *Wit and Mirth or Pills to Purge Melancholy*. *The Wine Vault* by George Alexander Stevens is one of the best of these bacchanalian lyrics.

Contented I am, and contented I'll be,
For what can this world more afford,
Than a lass that will sociably sit on my knee,
And a cellar as sociably stored,
My brave boys.

My vault door is open, descend and improve,
That cask, — ay, that we will try;
'Tis as rich to the taste as the lips of your love,
And as bright as her cheeks to the eye:
My brave boys.

In a piece of slit hoop, see my candle is stuck,
'Twill light us each bottle to hand;
The foot of my glass for the purpose I broke,
As I hate that a bumper should stand,
My brave boys.

.....
We are dry where we sit, though the coying drops seem
With pearls the moist walls to emboss;
From the arch mouldy cobwebs in gothic taste stream,
Like stucco work cut out of moss:
My brave boys.

.....
My cellar's my camp, and my soldiers my flasks,
All gloriously ranged in review;
When I cast my eyes round, I consider my casks
As kingdoms I've yet do subdue,
My brave boys.

.....
On their stumps some have fought, and as stoutly will I,
When reeling I roll on the floor;
Then my legs must be lost, so I'll drink as I lie,
And dare the best Buck to do more,
My brave boys.

'Tis my will when I die, not a tear shall be shed,
No *Hic Jacet* be cut on my stone;
But pour on my coffin a bottle of red,
And say that his drinking is done,
My brave boys.

This ending is typical of the drinking songs of the time, in its reference to death.

Come let us drink it while we have breath,
For there's no drinking after death,

sings Dyer in another famous song, *Down among the dead men*. Everywhere we find this love of pleasure overshadowed by the realisation of the shortness of life.

As swift as time put round the glass,
And husband well life's little space;
Perhaps your sun which shines so bright
May set in everlasting night.

Or if the sun again should rise,
Death ere the morn may close our eyes.
Then drink before it be too late,
And snatch the present hour from fate.

Come, fill a bumper, fill it round,
Let mirth and wit and wine abound.
In these alone true wisdom lies,
For to be merry's to be wise.

Field sports too inspire the singers of the time. As we should expect in that age of Squire Westerns and fox-hunting parsons, hunting songs abound. The most famous is that by Fielding in *Don Quixote in England*:

The dusky night rides down the sky,
And ushers in the morn;
The hounds all join in glorious cry,
The huntsman winds his horn:
And a-hunting we will go.

The Eighteenth Century, an age of many wars, of rapidly expanding empire, of ardent nationalism and patriotism, inevitably produced many war-songs, full of strong national sentiment. It was in short the great age of patriotic verse in England. Of the music of the time one historian says,

"Summing up the story of English music in the Eighteenth Century, it will be seen to be a fair type of the age — solid, prosaic, respectable, dull. On one side alone did the Eighteenth Century show enthusiasm — in patriotism; and on this one side fine, noble, immortal music was achieved."¹⁾

Of this class of song the age produced such favourites as *Rule Britannia*, *Hearts of Oak*, *Admiral Hosier's Ghost*, and possibly the *National Anthem*. Of soldier songs there are such as *The Volunteer*, *The Soldier's Adieu* and *Brave Grenadiers Rejoice*.

With the expansion of the Empire, the spread of commerce, and the increase of transmarine trade, sea-songs become more important. Edward Young, author of *Night Thoughts*, produced some wretched attempts in the earlier part of the century, but at the close, Dibdin, O'keefe and others were writing famous songs of this kind, such as *Tom Bowling*, *Blow High Blow Low*, and *Cease Rude Boreas*.

Everywhere in the song-books of the age we find echoes of the century's wars: pleas of wounded soldiers for pensions, grumblings at pensions that were inadequate, recollections of the press-gang.

Occasionally too, some remote, philosophic soul would look out on the strife and confusion around with different eyes, and sing to a different note. Of these is the quaker-poet John Scott of Amwell, in his

Ode on Hearing the Drum

I hate that drum's discordant sound,
Parading round and round and round:
To thoughtless youth it pleasure yields,
And lures from cities and from fields,

¹⁾ *History of English Music*, by Henry Davey, London, 1896, p. 431.

To sell their liberty for charms
Of tawdry lace and glittering arms;
And when Ambition's voice commands,
To march and fight and fall in foreign lands.

I hate that drum's discordant sound,
Parading round and round and round:
To me it talks of ravaged plains,
And burning towns and ruined swains,
And mangled limbs and dying groans,
And widows' tears and orphans' moans;
And all that Misery's hand bestows,
To fill the catalogue of human woes.

Those lines remind the present-day reader, both by similarity and contrast, of Mr. A. E. Housman's poem in *A Shropshire Lad*:

On the idle hill of summer
Sleepy with the flow of streams,
Far I hear the steady drummer
Drumming like a noise in dreams.

Such is the unconscious continuity of our literature. But John Scott of Amwell is almost alone in his age. He strikes a quiet note easily drowned in the general roar. For the Eighteenth Century was an age of hearty, rather than of melodious singers. They enjoyed themselves immensely. They will scarcely be disturbed if they fail to please us.

London.

OSWALD DOUGHTY.

A Master of English.

Suspense by JOSEPH CONRAD.

"In giving to his last, unfinished, novel the name of *Suspense*, Conrad chose a title even more symbolic than the haunting, breathless air of the narrative suggests. For the threads were snapped when the climax had still to be unfolded, when the characters had yet to come together in the harmony of completed action, and when the whole story hung, as it were, between the darkness and the dawn. The suspense will last for ever."

These are the words used by Richard Curle in his Introduction to the last, unfinished, novel, a fragment of more than 300 pages, of that brilliant master of the English novel, Joseph Conrad. It is appropriate that Fate should have taken such a large part in its production; appropriate because it is in keeping with Conrad's whole nature and view of life. This fragmentary novel, both in its title and its contents, points towards that ungovernable and uncontrollable Power, which moves in and above and about the human life and the human mind, the dark unknown giant against whose size and strength the most cunning and energetic, the cleverest and strongest of human beings appear such puny, Lilliputian figures, little marionettes, thrown hither and thither by its seemingly arbitrary acts and motions.

Fate, destiny, fear, terror — as great and sombre shadows they hang, fluctuating and threatening, over the swarming, wriggling masses of mankind, as we see them depicted in Conrad's books. And to some extent at least we may find an explanation for this side of his work in his character and the circumstances, the inner and outer qualities of his life.

His family belonged to the Polish minor nobility, a class of aristocrat amongst the proudest and most conservative in Europe. These people lived on their estates, amidst their forests, a quiet, lonely, self-sufficing life.

The first seventeen years of his life Joseph Conrad passed in their neighbourhood and under their influence. Then it took a sharp and unexpected turn. On a holiday in the Tyrol he made the acquaintance of two Scottish engineers who were superintending the building of a railway-line in those parts, and their manly and self-contained natures made a deep impression on the imaginative and sensitive lad. It induced him to take up the study of a difficult language in which he was to become a master stylist.

In the course of his studies of English he was introduced, no doubt by predilection, to the wide range of English sea-literature: books of travel, novels, romances and verse. This increased his restlessness, it stirred the longings and desires and powers hidden in his deeper being, it wakened and strengthened that love of the sea and the British seafaring class, which were to accompany him all his further life and become one of the main elements of his writings; it decided his career.

After some two or three years, during which he qualified as seaman, mostly spent in the Mediterranean, he arrived in 1878 in England, the country of his admiration and soon of his adoption.

In his *Reminiscences* and in *Chance* he gives us some vivid descriptions of the examinations as they were then held at Trinity House (near the Tower of London) where young officers of the British merchant fleet, of which Conrad was to be one, spent some exciting and nerve-racking hours, before they were allowed to fill a position of greater responsibility on board ship. Having passed his first exam. Conrad's ambitions reached a beginning of maturity, for he found himself sailing as an English officer on an English ship bound for a voyage to the East.

This new post gave him some leisure, which enabled him to perfect his command of the language of his new country (practically at least, his naturalisation would come later) and to start the writing of his first story. The slowly growing manuscript was carried about in his trunk. His favourite authors, of these younger years, English and French: Fenimore Cooper, Marryat, Alphonse Daudet, were read and re-read, studied and imitated, determined as he was to master the art of novel writing in the English language.

"One day", so a biographer informs us, "an opportunity came for him to show his manuscript to an English literary man, who happened to be a passenger of the ship. He brought it out rather as a mouse would have dragged a piece of cheese out of a cupboard — furtively, and with swift glances to right and left, looking for a means of escape.

A day or two later, the advice was: "Finish it". That encouragement after years of secret labour, and failure, and doubtings, was almost too much to bear. He knew now, however, what his work was to be. Before proceeding, he took his certificate as captain, and it was not until 1895, when he was 39 years of age, that the book was finished and published, under the title of *Almayer's Folly*. Soon after this he retired from the sea, and entered the literary world, making the acquaintance of Henry James, W. E. Henley, Edward Garnett, and a few others who immediately recognised his genius."

These two elements: his aristocratic origin and upbringing, his life as an officer on board ship — one meets the influence of them through all Conrad's books. There is always a certain reservation, a certain restraining

of power, a love of strength and mastery pervading them. Combined with the innate character of the author they give that special stamp to his philosophy of life in which the main directing line of his literary art is to be found. Conrad never sees life through the roseate, hopeful eyes of youth and enthusiasm; if he does, it is in a passing, temporary mood, it is not his deeper nature that speaks.

That deeper nature is not open, not inflammable, not enthusiastic, it is of a superior intellectual kind and pessimistic, doubting and rebellious more than trusting and religious. The sombre figures of pride and gloom stalk across the background of the stage, in the forefront of which Conrad moves his plots and characters for our edification.

"Yes, luck is even better than courage", says one of his characters in *Suspense*. "The brig sailed away unscathed. Yes, luck is better than courage. Surer than wisdom and stronger than justice. Luck is a great thing. It is the only thing worth having on one's side". This, to a great extent, is the opinion we seem to find at the back of Conrad's mind. *Luck* not *Justice*, ruler of the world.

The possibility and power of man to reach a higher justice in human intercourse than the poor and shabby affair it is in its present state, was not revealed to this rare, inquisitive, penetrating, but cautious and sceptical mind. Conrad has his *idealisms*, indeed, they are of a splendid sort, but they are not of a social nature, not directed towards mankind as a whole, there is no great belief in them in mankind as a builder of societies and shaper of progressive, united life, no great belief in man's conscious efforts and willpower to change and decide his own destiny. His novels have neither social tendencies, nor the bright, hopeful outlook on life from which these spring. Conrad looks down from the heights and he sees the insect-man crawling and staggering to his unavoidable defeat.

Too deeply and too poignantly this high-souled writer is aware of the many weaknesses of man and his powerlessness — the overwhelming odds laid against him, in that unceasing battle between Mankind and Fate; too deeply he is aware of man's littleness in this Universe of infinite size and inexorable law.

Conrad lived in the days of that new view of life, originating in a great social upheaval, of that unifying and synthetic movement colouring the last half-century: Socialism, to which other English writers, who were a power in the land, notably men like Shaw and Wells have given so much of their thought and activity. Conrad has only dealt with its outer anarchistic fringes; he lifted the veil from some of its excrescences in *The Secret Agent* and *Through Western Eyes*. They are great novels, but more from an individual than from a social aspect; there is not much in them of the new, regenerating social mind which in its many-sided, varied efforts is striving to unite the two sides of human nature, man's powers for love and for knowledge, in a new social system of well-ordered, mutually supporting, brotherly, harmonious labour. Far, far away, enveloped by the golden mists of the Future, as the consummation of this new vision, in all the desires and possibilities that are hidden in it, maybe, it gives strength and hope to millions of men and women, it inspires many of the best of them to an unbounded energy and great sacrifices, it has its apostles, its martyrs and its heroes, it lights up the Future.

Conrad, as his books show us, can only have seen this movement in a distant, nebulous way, his philosophy of life was not sufficiently optimistic to make it his own; it is the romantic, extravagant, explosive side of it

that had attracted him and induced him to study it in some of its outer manifestations. In *The Secret Agent* he gave us some specimens of anarchists of the cruder destructive sort, in *Through Western Eyes* he dealt with the nihilistic branch of Russian socialism. In this latter novel that may well be compared with *Crime and Punishment*, he created in the nihilist Haldin one of his most lovable figures. Not of the same nobility but more complicated and tragic is another immortal creation in the same book, the ambitious and pitiful Razumov.

Conrad's view of life was of the romanticist, the individualist kind. He had his idealisms, powerful idealisms. If he did not foresee or believe in a new order of society, he had a great belief in man as a personality, in the strong, gifted, exceptional man, in the personal, individual worth of man. He gave us some of the finest characters that we know of in English literature. Haldin is one of them, Roderick Anthony another, Captain Whalley another. Mariners abound in Conrad's books and there are many fine and arresting types amongst them, of a simple grandeur in their dogged and resolute struggle with the elements. Conrad likes to show us his characters battling with some overmastering catastrophe or obsession or idea. And let us not forget the women, Natalie Haldin and Winnie Verloc and Flora de Barral. In Adèle de Monteverso of *Suspense* he adds another one to the attractive list.

The realist Conrad, little trust as he has in the mass of mankind, very often bitter, almost cruel in his analysis of the average man, is not stinting in his admiration and praise of true virtue and genuine heroism. He knows what brutality and meanness, what cowardice and hypocrisy are, but no less what love and goodness, what courage and sacrifice mean. He has searched the abodes of light as well as the corners of darkness in the human mind; he belongs to the world's great and lasting psychologists.

Conrad loves goodness and strength, he never sees life cowardly or morbid, but there is always a good deal of the aristocrat and sea-captain in his admiration. It is peculiarly the strength of the man who is a master, a ruler, a governor, strong in the face of obstacles and dangers, of seas and storms, strong above all in the ruling of his own thoughts and acts and passions, strong in self-command. Conrad's men are active, masculine men, yet always with a touch of pity, self-sacrifice and unselfishness. Roderick Anthony of *Chance*, strong and chivalrous, but compassionate as a woman, is perhaps the most striking and attractive example of them.

It is a conscious intellectual strength and a conscious human beauty, which are most characteristic of Conrad's heroes. There is little in them of that superior creation of unconscious humanity, Dostoevsky's *Idiot*. Indeed, it would not be easy to choose two men differing more in their character and outlook on life than this great English and this great Russian novelist. What a deep-lying difference, in the first place, in their attitude towards sanity and insanity!

Conrad loves goodness and strength, he is a hero-worshipper in his way. But above all he loves beauty.

It is the rare, individualist, exotic kind of beauty, to which he likes to introduce us. If he has not explored those ways of life in which we put our great expectations for the future, if his atmosphere is that of other territories of mind and life, — how rich and varied they are, how full of the most brilliant and subtle colours and shade, how very much worth visiting and contemplating.

Exotic countries, countries of far-ranging imagination, lying on the outskirts of civilisation, geographical and psychical. Exotic countries, fascinating and enigmatic, strange and new to us, who live more fully in the midst of our present-day social life and the great hopes and prospects which it engenders. Exotic countries, covered with orchids of strange and wondrous growth, moving under mighty skies, fearful and bewildering, flowering with a manhood and womanhood of mental and spiritual characteristics peculiarly their own. Exotic, yet never outside the range of human life and understanding.

Conrad loved beauty, the rare, uncommon, haunting beauty. In man and in nature. If he has enriched our knowledge with some human creations of remarkable and arresting qualities, if he opened to us the deeper recesses of the human mind in some of its ethical beauties and horrors, no less are we his debtors in his unsurpassed descriptions of the different aspects of sea and sky, of rivers and forests, of the tropical landscape and atmosphere.

I expressed myself much too strongly when I said that Conrad's deeper nature was not enthusiastic. He can be enthusiastic, of an enticing thrilling enthusiasm when he deals with things that draw his full admiration, that awaken his feelings of youth and love, that have a unique and glorious being of their own, either in man or in nature.

I remember a river in the opening chapter of *Almayer's Folly*; it recalled to my mind those huge masses and wide stretches of flowing waters, powerful, irresistible: the Barito, the Mahakkam —

"Such were Almayer's thoughts as, standing on the verandah of his new but already decaying house — that last failure of his life — he looked on the broad river. There was no tinge of gold on it this evening, for it had been swollen by the rains, and rolled an angry and muddy flood under his inattentive eyes, carrying small drift-wood and big dead logs, and whole uprooted trees with branches and foliage, amongst which the water swirled and roared angrily"

I remember a morning on the Thames, radiant in every word:

"As often happens after a grey daybreak the sun had risen in a warm and glorious splendour above the smooth immense gleam of the enlarged estuary. Whisks of mist floated like trails of luminous dust, and in the dazzling reflections of water and vapour, the shores had the murky semi-transparent darkness of shadows cast mysteriously from below. Powell, who had sailed out of London all his young seaman's life told me that it was then, in a moment of entranced vision an hour or so after sunrise, that the river was revealed to him for all time, like a fair face often seen before, which is suddenly perceived to be the expression of an inner and unsuspected beauty, of that something unique and only its own which arouses a passion of wonder and fidelity and an unappeasable memory of its charm. The hull of the *Ferndale* swung head to the eastward, caught the light, her tall spars and rigging steeped in a path of red-gold, from the water-line full of glitter to the trucks slight and gleaming against the delicate expanse of blue."

I remember the first sight of an Eastern shore:

"And this is how I see the East. I have seen its secret places and have looked into its very soul; but now I see it always from a small boat, a high outline of mountains, blue and afar in the morning; like faint mist at noon; a jagged wall of purple at sunset. I have the feel of the oar in my hand, the vision of a scorching blue sea in my eyes. And I see a bay, a wide bay, smooth as glass and polished like ice shimmering in the dark.

A red light burns far off upon the gloom of the land, and the night is soft and warm. We drag at the oars with aching arms, and suddenly a puff of wind, a puff faint and tepid and laden with strange odours of blossoms, of aromatic wood, comes out of the still night — the first sigh of the East on my face. That I can never forget. It was impalpable and enslaving, like a charm, like a whispered promise of mysterious delight."

I remember many other such visions of a glorious, overpowering, magical beauty, leaving an unforgettable impression behind them. Most remarkable in many of them is the interplay of mind and atmosphere.

And here I may point out some difference between the earlier and the later Conrad. The earlier is the youthful, enthusiastic, exuberant, lyrical, the latter the searching, psychological, epical Conrad. The first is more the poet, the latter the architect and thinker; he has stepped back a little with his own emotions and developed into the keen and ironical observer. Our delight, our joy lie for a larger measure in the first books with their greater vividness, colour, glamour, brilliancy, but we find a stronger synthesis, more unity and continuity of conception, a more penetrating psychological insight, a more surpassing wisdom, in the latter. And although Conrad's romanticism is never that of the older schools, built as it is on a very distinctive and detailed realistic observation, we might call the former the more romantic, the latter, the more realistic Conrad. But this division is one of degree and far from absolute. More or less one meets the same great qualities through the whole range of his works; more or less the poet and the thinker, the observer and the visionary always mix their influences.

Suspense is a novel of the Napoleonic era of which Conrad was a student all his life. He had absorbed the history, the memoirs, the campaigns of the period with immense assiduity and unflagging interest and in *Suspense* he gave us a great deal of that knowledge, bound together by his masterly, co-ordinating imagination.

In its background like a huge cloud hanging upon the world, we are aware of Napoleon's presence in Elba. The characters of *Suspense* live in an atmosphere of intrigues, secrets, conspiracies, adventures, we move amongst aristocrats, diplomats, adventurers, idlers, far away from the work-a-day life of the common people and their drudging and painful carrying of burdens, far away from the general economic and creative-social life of a hundred years ago; how much further away from our own industrial and social life. Yet — though many great imaginative discoverers of Conrad's and our own days never touched or touch its grounds — this too has its mighty struggles and charms, its passions and mysteries and intrigues. It has not only its meeker and more violent kinds of Socialism and Communism and Anarchism, its meeker and more violent kinds of reactionary possessors and rulers, it has also those feelings, that atmosphere of expectancy and despondency, of elation and courage in opposition to distrust and despair, of general restlessness and uncertainty, which marked the downfall of the Corsican giant. Who shall give us the great novels of our own stirring times?

However this may be, it is only natural that the great liberal individualist, Joseph Conrad, should feel attracted to that other and in some but certainly not all respects, greater individualist, who raised himself to a half-god on the ruins of a former democracy, Napoleon. Conrad kept a critical attitude towards him; his admiration, if any, is far from unconditional. There was a strong and deep moral sense, the acknowledgement by his whole deeper,

inner being of the virtues of sacrifice and unselfishness in this lover of beauty, which rejected the man of indomitable but irresponsible will-power.

It is the epical and psychological more than the lyrical Conrad whom we meet and admire in *Suspense*. And in Adèle de Montevero he has created one of his more arresting characters, of a powerful heroic charm. True, we do not find the book in all parts quite convincing, there is an air of unreality about some of the minor figures, it has not the inevitableness of a Tchekov. We cannot help feeling that it is sometimes too elaborate, rather stilted or conventional in its discussions, too arbitrary and forced in its movements and representations, missing the natural, spontaneous stamp. But in these respects as in its greater, lasting qualities it resembles some of its finished precursors. Yet, taking these as a whole, of what surpassing strength and greatness they are, what depths of psychological insight, what powers of character-drawing do they reveal to us, what gems of description and vision and style do they contain, with what imperishable treasures have they enriched the world's literature.

Suspense could not add much to the greatness of Conrad. Yet it is a fragment of imposing dignity and beauty, well worth reading although it is only a fragment.

J. DE GRUYTER.

Notes and News.

English Association in Holland. The Association's sixth year was opened by a series of splendid recitals of classical and modern poetry by Miss Irene Sadler, which she gave at Utrecht, Amsterdam, Groningen, Nijmegen, Haarlem, Hilversum, Deventer, Dordrecht and Flushing (20-29 October).

The second series of lectures will be given by Mr. J. W. Robertson, on the subject of *England outside the towns*. Dates: Haarlem, 8 December; Hilversum, 9; Groningen, 10; Deventer, 11; Dordrecht, 12; Nijmegen, 14; Utrecht, 15; Enschede, 16; Flushing, 17.

In January Professor H. B. Charlton, of the University of Manchester, will pay his second visit to Holland, to lecture on *The Appreciation of Drama*. Dates: Enschede, 25 January; Nijmegen, 26; Hilversum, 27; Utrecht, 28; Haarlem, 29; The Hague, 30.

In March, Mr. Steuart Wilson will give another series of lecture-recitals on *English Music and Poetry*, at Enschede, Groningen, Nijmegen, Utrecht, Flushing and Deventer. He is also prepared to give school recitals of *English Folksongs*, with a different programme from last year's, when he met with such an enthusiastic reception by the schools at Rotterdam, Alkmaar, Baarn and Nijmegen. Schools wishing to secure an afternoon recital should apply to Miss A. G. Kuipers, Lent, nr. Nijmegen.

Possibly, Mr. John Drinkwater, who lectured to the Association in 1920 (see E. S. iii, 9-10), will give some lectures in March.

A new branch has been established at Deventer. Hon. Sec.: Mr. P. A. ter Weer, Worp 60E.

English Studies in France. Our apologies are due to Prof. A. Koszul for an error which has crept into his article in our August number. The first two sentences on page 119 should read as follows: "Perhaps the recent publication, by Sorbonne professors, of an ample *Histoire de la Littérature*

Anglaise (Legouis and Cazamian, Hachette, 1924), and of the first volume of an *Histoire de la Langue Anglaise* . . .”

In the ‘Bibliographie’ of *Les Langues Modernes*, Octobre 1925, Prof. Koszul, in his summary of ‘Périodiques de Langue Anglaise’, makes the following reference to Fritz Karpf’s article in our June number: ‘Karpf, F.: *English as the first foreign language in secondary schools* (très important article d’un professeur autrichien, donnant ses raisons pour commencer l’enseignement de l’anglais plus tôt que l’enseignement du français, et pour lui donner plus de temps; noter que les éditeurs de cette revue hollandaise souscrivent à son jugement. — Pouvons-nous assurer M. Karpf que tout le monde en France est loin de souscrire à la phrase de M. Grammont qu’il cite: “Il n’y a pas de linguistes en Allemagne”?)’.

Reviews.

J. POKORNY, *Altirische Grammatik*. Berlin-Leipzig, 1925, W. de Gruyter & Co. (Sammlung Götschen, Bd. 896). Pr. Mk. 1.25.

What is the modern philologist’s object in attempting the study of Old Irish? No doubt, to acquire a sufficient knowledge of the language, so that he may be able to read early Irish heroic and other texts for himself, without being dependent on translations, which are often misleading. The language in which these texts have come down to us is in no way a standard language. Most of the manuscripts dating from the twelfth to the fourteenth century are copies of lost originals, the earliest of which take us back as far as the seventh century. Thus the history of the transmission of Irish texts covers a period of seven centuries or even more. The mediaeval scribes never made a deliberate attempt to adapt the language of the manuscripts to the living tongue of their own days. At the same time many modifications, especially of flexional forms, were introduced unconsciously and even erroneously. These methods engendered a form of Irish which, being a mixture of neologisms and archaisms of different periods, lacks the very elements of unity in various documents. It is called Middle Irish, and it would be impossible to write its grammar. At the very best one could imagine a grammar of one particular document, as is, for instance, Dottin’s *Manuel de l’Irlandais Moyen*. For the student of Middle Irish texts the best way to follow is to master the language both in its earliest and its youngest appearance, and then to approach the interlying period from two sides. Thus both Old Irish and Modern Irish are of primary importance to the philologist. Old Irish is the language as it is found in the bulk of manuscript glosses and certain other documents, preserved mainly in continental libraries. It is known from the seventh to the tenth century and presents on the whole a uniform character.

Will Pokorny’s little book facilitate the study of Old Irish? I am afraid not, at least not for beginners. This grammar certainly testifies to an admirable scholarship. Even where one would be inclined to disagree with the writer, his views seem to be solidly founded. But think of a man left to himself with nothing but this book. How could he ever glean from it, say, the dominating characteristics of Irish phonology? For this defect the writer may not be responsible; it would seem impossible to treat such a comprehensive subject satisfactorily in some thirty pages of the Sammlung Götschen type. But the fact is there. The infection of consonants is dismissed in

eight lines; yet it is one of the principal moving forces in the history of Irish phonology. The rules for lenition and eclipsis figure in the chapter that deals with orthography and the sounds, — this lack of system creates difficulties, which the beginner will hardly be able to overcome, or even realise.

The treatment of accident is, no doubt, adequate, — as can only be expected of an author so highly qualified. Still this division of Pokorny's book will not supersede J. Strachan's *Paradigms* or F. W. O'Connell's *Grammar of Old Irish* (Belfast, 1912). For certain, Pokorny gives a good deal more than they. Along with every Old Irish grammatical form there is the Indoeuropean prototype. However, the student who wants to tackle Old Irish from the side of comparative philology will have but little profit from this. What is the use of these equations if space does not allow to elucidate them? Only the experienced linguist will appreciate them to the full. To all others I would rather recommend to start with the two elementary books just mentioned, and then resort to either Thurneysen's *Handbuch des Altirischen* or Vendryes' *Grammaire du Vieil-Irlandais*. In fact, Pokorny's grammar will never enable them to do without one of these two larger works. And as an introduction Strachan's and O'Connell's succinct treatises are far preferable.

From the above criticism, which applies to practical use only, it should not be inferred that the book is altogether devoid of interest. On the contrary, Pokorny is an original thinker and does not rely on his predecessors. Thus this grammar will stir anybody sufficiently conversant with Old Irish to test his own views and, perhaps, revise them. It will prove a useful textbook for lectures and the advanced student will doubtless profit from consulting it.

A. G. VAN HAMEL.

Language. An Introduction to the Study of Speech. By EDWARD SAPIR. Oxford University Press. 1921. 258 pp. Cloth 8 s. 6 d.

After the days of Wilhelm von Humboldt and Steinthal most students of language chiefly occupied themselves with one group of languages, whether it were Indogermanic or Semitic or any other. Those who have experienced the difficulty of becoming really familiar with languages of widely divergent types will be the last to blame others for this narrowness. But it remains true what a great scholar (was it Schleicher?) once observed: that a student of one group of languages is like a botanist who has limited his work to an investigation of many kinds of beans. The study of languages whose history can be traced for a few thousand years has no doubt taught us things that could not be learned otherwise, and the work of Paul, Delbrück, Meillet, Jespersen, Vendryes and many others is not likely to become obsolete for many years to come. But it has come to be felt by many that progress requires us to attempt a study of language from a wider experience than a single group can give us; Van Ginneken's *Principes de Linguistique Psychologique*, as well as the admirable little book by Finck (*Haupttypen des Sprachbaus*) have shown this in different ways.

The author of the present book on the study of language is probably unknown to most students of English; and yet he is one of the most important contributors to a knowledge of an interesting group of languages: such is fame! Mr. Sapir's occupation with American Indian languages is evident from this book, and is one of the causes that it is so valuable to

students who have all their lives restricted themselves to other groups. As the field of a writer on language is practically boundless, the author has wisely restricted himself, leaving out not only the problem of the origin of language, which may be considered as lying outside the domain of the study of language proper, but also the development of children's speech, and other subjects. The chief problems that occupy the author in this book are the nature of language, its variability in time and place, and its relations to other human interests, race, culture, and art. The book is professedly non-technical, and addresses itself to the "outside public" as well as to linguistic students. It is to be hoped that this outside public will be reached by the author, both for the sake of the readers and for the opinion of the general public with regard to the value of linguistic studies.

In the introductory chapter the author defines the character of human speech as a cultural, not a biologically inherited function. This gives him an opportunity to show the misleading nature of the term 'organs of speech'; it may surprise some readers to be informed that the author convincingly shows that there are no such things as organs of speech. As to the influence of culture on language it is interesting to read the writer's observations on p. 22: "Yet the sort of linguistic development that parallels the historic growth of culture and which, in its later stages, we associate with literature is, at best, but a superficial thing. The fundamental groundwork of language — the development of a clear-cut phonetic system, the specific association of speech elements with concepts, and the delicate provision for the formal expression of all manner of relations — all this meets us rigidly perfected and systematized in every language known to us." The second chapter deals with the elements of speech. The author gives a definition of word and of sentence, the latter being defined, in spite of all that has been urged against it, as the linguistic expression of a proposition. In the third chapter he is on less contentious ground, dealing with the sounds of speech in less than sixteen pages, which are well worth reading even by experts. The author observes that the sounds of a language should not be looked upon individually, but as forming a connected system. What he says about the "inner sound-system" that characterizes each language has not become clear to me; perhaps he will take an opportunity some day of working it out more fully than could be done here. The next two chapters on grammatical processes and on grammatical concepts have greatly benefited by the writer's study of Indian languages, and prepare the way for the chapter on types of linguistic structure. Various types are illustrated, and the classification of languages according to their morphological character is discussed. The greatest hindrance to a satisfactory classification, according to the author, has not been the difficulty for the student to know many languages of differing structure, but rather "the evolutionary prejudice." Perhaps the idea embodied in the catchword "progress in language" will one day be as obsolete as the old theory of the history of a language as a gradual decay from a state of perfection. It may finally appear that the two ideas are essentially identical. The classification that is tentatively proposed by Mr. Sapir, however, may prove less illuminating than such an attempt as the one by Finck of illustrating a number of types in a practical way. In the chapters on language as a historical product and on phonetic law the reader will feel on more familiar ground, although the author is by no means dependent on the familiar handbooks. Students of English will find much to interest them in the chapter on the mutual influence of languages. The writer draws a contrast between the attitude of English and German towards

foreign words; it might be useful to make a similar comparison between Old English and present English. It is no doubt due to the author's favourite field of studies that he makes a point of discussing (and rejecting) the diffusion theory. The final chapters deal with the relations of language, race, and culture, and of language and literature. Race sentimentalists will not rejoice at the refusal of linguistics to support their claims. Nor will those who believe in the connection of language and nationality and the possibility of finding national characteristics (cf. Finck, *Der deutsche sprachbau als ausdruck deutscher weltanschauung*) find the author on their side. He declares: "It is impossible to show that the form of a language has the slightest connection with national temperament" (p. 232). And on the next page: "Nor can I believe that culture and language are in any true sense causally related."

Our outline will have shown our readers that serious students of English cannot afford to ignore Mr. Sapir's book; it is both instructive and suggestive. It also has the advantage of being very clear and free from abstruse (and unprofitable) speculations, although it cannot be said to be an easy book to read; that is precluded by the nature of the subject.

E. KRUISINGA.

Spoken English. A practical word-book and guide to the idiom of the English language, containing words, phrases, proverbs, rhymes and poems, compiled for the use of schools and students preparing for an examination. By G. J. VAN DER KEUKEN, Teacher of English at Amsterdam. W. J. Thieme & Cie. Zutphen, 1925. Pp. 284. Price f 3,90; cloth f 4,50.¹⁾

This work is intended as a textbook for the higher forms of our *Kweek-scholen*, *Gymnasia* and *H.B. Scholen* and as a manual for the *L.O.* and *M.O.* examinations. The full title printed at the head of this review indicates its scope. In his foreword the author states that by his systematic and attractive treatment of the extremely difficult idiom of the English language, this part of the study of English will no longer be dull and unattractive and will not take up so much time.

I fail to see where the special attractiveness of the author's method comes in, and in what way the book differs — except in size and selection — from similar books already on the market, such as Poutsma's "Do you speak English?"

The author makes much of his 10 points in which this book differs from its predecessors. I do not think that one of them matters or that there is in effect any essential difference.

The most attractive and effective treatment of the idiom of a foreign tongue is and will ever be the reading of a piece of prose or poetry as a peg to hang the idiom up on. Point out the idiomatic expressions in it and extend the vocabulary in connection with the expressions found in the piece in hand (Mr. W. Heldt's "Idiom for Secondary Schools", W. J. Thieme & Cie. 1924, is an excellent guide for such treatment). So for the curriculum of our schools, I could not advise the inclusion of van der Keuken's *Spoken English*.

But there is room for such a book. The student who is trained for his

¹⁾ As a general rule no text-book below University standard can be noticed in this Journal. We make this exception in the interest of students who might otherwise be misled by inexpert recommendations in advertisements. — Ed.

L.O. or M.O. certificate as a rule has only one hour a week in which he can come in contact with the living teacher, which hour is mainly taken up by theory and practice of pronunciation, and the exposition of grammatical rules, so that, if the student can reside in England only a short time or not at all, he has to have recourse to a good and systematic treatment of the subject. He may not find enough in e.g. van Neck's *Conversational English for Dutch Students*, or he may — esp. in the case of L.O. students — find Poutsma's "Do you speak English?" too exhaustive, and then van der Keuken may come in handy.

And let me at this point pay a tribute to Mr. van der Keuken's energy in compiling this book. Especially where he could gather his information from other works he has been most diligent. He is a compiler *par excellence*. But I have found him grievously at fault, where he had to trust to his own observation or his memory of things "overheard" in England: *he is far from reliable. The book will have to be thoroughly overhauled*, before I could conscientiously recommend a coach for our English Teachers' examinations to put it into the hands of his students.

Firstly the book teems with spelling mistakes. I have noticed more than forty, most of which are no doubt due to the printer's devil, but some are just those mistakes which are not uncommonly perpetrated by examination candidates (e.g. I found *cemetary* instead of *cemetery*, *marshall* instead of *marshal*), and certainly most misleading to readers. The absorption of these mistakes would certainly not be conducive to the students' passing an L.O., M.O. or any other examination.

The book cannot have been carefully revised before publication. Sir Walter Scott is said to have died in 1802 instead of in 1832, *Schelvish* (in Clarendon type, mind you!) is rendered by *shell-fish*, and a line above it *schaaldieren* by *haddock*.

But besides this kind of errors, there are many others of omission and commission.

In an up-to-date book that claims to go one better than others of its kind one may expect to find such subjects as Flying, Wireless and certainly Motoring, but aeroplane, listening-in, motor-car, etc. are — to use a trite, yet true, term — conspicuous by their absence.

For *blokken*, *grinding* is given, whereas *swotting* is the word in the schoolboy's mouth; any one who has seen the notice boards in England will have found *To be let or sold*, and not *To be sold or to be let*; instead of *his girl* or *his young lady*, *his fiancée* is the word in better class circles, *saliva* is a more commonly used word than *spittle*, *nervousness* better than *nervosity*, *postman* is not only *postbode*, but also *brievenbesteller*. According to the Post Office Guide *Printed Paper Rate* is nowadays to be used for our *Drukwerk*, and no longer *Bookpost* or *Printed Matter*, *te betalen port* is *postage due*, for *figurant* the full word *supernumerary* might have been given, together with *super*, for the *arms of a mill*, also the *sails*, for *Dissenters* also *Non-conformists*; the expressions *the Bar* and *the Bench*, and *to be called to the Bar* should certainly have been inserted. A *monoloog* is not always a *soliloquy*, as in "Hamlet", *monologue* being the term for a piece of recitation for one.

Thrice is given as the translation for *drie maal*, a hundredweight is said to contain 100 (and not 112) pounds. *William the Silent* and not *William the Taciturn* is the usual cognomen of the first William of Orange.

We might expect Mr. van der Keuken to be well at home in the culinary department, but this expectation is not realised. Go to a restaurant and

order *Plumpudding*, and what do you get? Certainly not *Pruimen pudding*, which is *Fresh plumpudding*. If you want *bessensap*, says v. d. K., ask for *gooseberry fool*. What you will get, however, is something more like *kruisbessen vla*! *Waffle* is a better word for *wafel* than *gauffer*.

Why does the author speak of *THE Holy Week* and *THE Holy Writ*, when any grammar will tell him of the errors of his way? The answer to this question has been anticipated by Kruisinga in his "Grammar of Present-Day English" where in § 372 — First Edition — he gives the rule that "abstract and material nouns are not accompanied by the article when they are qualified by an adjective that forms one idea with the noun." "It may be worth adding", says Kruisinga, "*that a knowledge of idiomatic usage is necessary to decide whether adjective and noun form one idea*". (The italics are mine, M.L.R.)

In the chapter which the author calls *Holy-days* (not *Holidays*!) he enumerates with the *Holy Days* all the *Bank Holidays*, except the first Monday in August, thus omitting *St. Lubbock's*, whilst mentioning *All Fools' Day*, which is neither a holy-day nor a holiday.

And now we come to some real howlers! Who has ever heard of the *backwards* (even Dutch footballers know better!), who but a man who gathers his information from dusty books, instead of actual modern life could render O. H. M. S. as *On Her Majesty's Service* (Queen Victoria being as dead as the last of the Stuarts), and would insert in a book of current English, Q. C. to the exclusion of K. C. What observer could write down: The *guards* call: Hurry up for the boattrain, Sir! when there is only *one guard* to each train? *Sov.* is given as colloquial for sovereign, whereas *quid* is the more common word, and why not give *bob* and *tanner* as well? I could go on like this *ad infinitum*, but let us, in conclusion, turn to the chapter entitled *England and the English*, decidedly the worst in the whole book, testifying to a lack of sound personal knowledge of England and the English on the part of the author.

We are told for instance that the House of Lords consists of 718 members; this number of course varies, whereas the House of Commons since the formation of the Irish Free State — with the exception of the "Father" of the House, T. P. O'Connor — has no longer any Nationalist members, and 615 instead of 707 members.

The Chairman of the County Council is said to be *equal* to our *Commis-saris der Koningin*; yes, they both preside over the County Council, but there the connection ceases. The Lord-Lieutenant is the permanent provincial governor, appointed by the Sovereign, and his office, therefore, corresponds to that of our *Comm. der Koningin*. The definition of *borough* and *city* is not accurate, to say the least of it. The subsection on "Rites and Customs" makes curious reading. We are told e.g. that Bishops are chosen by the Pope. (What would the Bishops of London, Oxford, Winchester say to this?)

The chief weekly papers are represented by *The Weekly Times* (which is not issued for England, but for people abroad), *The People* and *The Saturday Review* and no mention is made of *The Observer*, *The Sunday Times*. *Punch*, *Tit-Bits* and *Answers* are called "comic" papers. Who has seen *Comic Cuts* and *The Jester* in the hands of the English youth knows what "comics" really are. Sir Owen Seaman had better not see his paper described as a comic. *John o' London's Weekly* and *T.P.'s and Cassell's Weekly* might have been mentioned in this connection, as being popular-literary papers, the reading of which would be helpful to L.O. and M.O. students.

In the chapter on "Schools" we are informed that children from 3 to 6

years old go to Preparatory Schools, but *Prep. Schools* are preparatory to the Public Schools, the ages of the pupils ranging from 6 to 12.

A bachelor is a full-fledged graduate of a university, as much as a master or doctor.

Soccer: "The side that kick the greatest number of balls *over* the goal in one hour and a half win the game".

A Dutch "*Irish Bull*": "On Sunday no daily papers appear (except a few Sunday papers)".

That the compulsory "Half Holiday" need not necessarily be the Saturday, Mr. v. d. K. does not seem to know.

Synonyms, Homonyms and Idioms, a contribution towards the study of English Synonymy and Idiomatic Phraseology. By G. J. VAN DER KEUKEN. W. J. Thieme & Cie. Zutphen. 1925. Pp. 395. Price f 4.75. Cloth f 5.40.

This book appeared since the review on "Spoken English" was written.

Half the book is given up to Synonyms, c.q. several English renderings of the same Dutch word with examples, in the other half we find a list of homonyms, of words with variable stress, of idioms illustrating the different use of certain words, the idiomatic use of the preposition; then there is a short chapter devoted to Figures of Speech, a separate one on Similes, one on Doublets, one on Pitfalls to Dutch students of English, further one on Miscellaneous Idioms, and a chapter on Colloquial Phrases and Slang Words and Expressions, while an alphabetical Index simplifies reference to the contents.

We are pleased to say that this book is decidedly better than its immediate predecessor. It has also been more carefully revised, although there are still several inaccuracies, which is a great pity. It is mainly on this score that it cannot be unreservedly recommended. The author himself, rather naively, acknowledges on the last page of the book that he has "perceived some errors in orthography — and others may perhaps find some more." But he does "not think it necessary to give a list of these errata as any teacher or advanced student will be able to point them out and correct them himself". What about the poor less advanced student with little or no oral guidance, who is the very person to whom this sort of book makes its special appeal?

For M. O. candidates the synonyms have not been treated fully enough, and we cannot concede Mr. van der Keuken's claim that there is no other suitable work in existence on "Synonyms", nor the corollary implied that this book is "supplying a long-felt want."

Those that use the book must ever be on the look-out for inaccuracies or gaps in the information given.

Nijmegen.

M. L. Roos.

Shaking the Dust from Shakespeare. By HARRIS J. GRISTON. Pp. XXXIV + 342. Published Febr. 1924, Second ed. Sept. 1924. New-York, Cosmopolis Press.

Mr Griston, a New-York barrister, has written a very earnest book to prove that *The Merchant of Venice* represents "once existent geographical,

historical and legal fact", and that Shylocke and the Jews are misrepresented and maligned in that unkillable play. His legal studies have convinced him that the only period which satisfies all the requirements is the short space of a few years between 313 and 320 A. D., because in the earlier year Christianity was sanctioned in the Roman Empire (by the Milan Edict), and in the latter year the Emperor Constantine abolished the power of mutilating the insolvent debtor. I fail to see how the toleration of Christianity in the Empire bears on the origin of the tale. Mr. Griston is among the comparatively few students who have heard of the mediaeval romance of *Dolopathos*; consequently he knows that that old source (c. 1200) relates the story as pre-Christian. Likewise in the *Gesta Romanorum* the characters are pagan (unless Virgil was a Christian). Apart from the episode in the *Cursor Mundi* (circa 1290) which seems to be derived in some mysterious way from an undiscovered Byzantine original, racial and religious antagonisms play no part whatever, until suddenly in the Italian *Pecorone* Ms. of about 1378 the Christian and the Jew emerge together. This is the first version which, clearing a space of some 14 centuries, from the time of Virgil to the generation after Boccaccio, clothes the legend in "contemporary" forms, and translates myth into quasi-history, localizing the proceedings, for ever, in Eastern Lombardy. To a defenceless minority like the Jews this was a serious blow: a wasp-sting will but slightly torment a bull, but it may kill a rabbit. And the harm was not confined to an obscure mediaeval Italian Ms.; an edition was printed in 1558, and a copy of this book fell into the hands of an English don with a dramatic genius, who converted the novella into a drama: "The Jew" shown at the Bull-theatre in 1579. This play, ostensibly lost, is yet more likely still extant as "*The Jew of Venyce*", otherwise called "*The Merchant of Venice*", elaborated and probably twice rewritten by Shakespeare. If the *Pecorone* was a blow to Jewry, the *Merchant* was a smash. To blame Shakespeare is foolish: short of spoiling the success of his play, Shakespeare was generous to Shylocke. Shakespeare was not in a position of moral responsibility for the welfare of small nations, like President Wilson or Lord Balfour. He wronged the absent according to precedent, a wise precedent, for the harm done is inversely proportional to the distance, and the Jews were far away in Africa and Turkey, Germany and Poland. Shakespeare wronged the Jews unwittingly, following his source in good faith: he did not know how that source had been tampered with by Ser Giovanni in 1378.

To hear from Mr. Griston that the thing was conceivable only in the seven years between 313 and 320 A. D. would have made Shakespeare suspect that he had fallen into the hands of an irresponsible romancer. Possibly this revelation would not have perturbed him overmuch: he could not foreknow that his fictions would in time to come carry an authority to which that of the Society for Psychic Research is as naught. An hour's posthumous talk with Spinoza might have induced some belated regrets. The fragmentary knowledge concerning the evolution of the legend that our critics are slowly acquiring would hardly have stayed his pen — it is one thing to "create" a Shylocke, and another to prove him "legally, historically and geographically" possible. Latter-day critics should not endeavour to do what Shakespeare never attempted. We cannot instruct the past generations and surely it is superfluous to teach posterity that Shylocke was not a Jew. Present day Jews can afford to "juger les écrits d'après leur date", if that is the quotation.

I don't see any reason to add to Dr. Johnson's reflections on the impro-

bability of the play, and to Mr. Brander Matthews's summing up to the effect that "it is inconceivable in any world that ever was" — and ever shall be. That is a comfortable reflection for all parties concerned. Shakespeare indeed has put us in the position of having something to forgive him: he took the liberty to legislate for Venice (Shylocke's punishment) at the expense of Anthonio's character; he adopted the unspeakable Jessica and Bassanio.

As to Mr. Griston's book it is dreadfully serious and learned; it is probably the present reviewer's obtuseness that prevents him seeing the point of some of the arguments. It seems more like *Shaking the Dust of Shakespeare*. As to its contents it is almost another Variorum edition, and even more like the inexhaustible bag of Ali the Persian, for Mr. Griston adds plentifully from the selections compiled by Mr. G. Friedländer (*Shakespeare and the Jew*, Routledge 1921), from Macaulay and others, though he has laudably refrained from quoting Nathan the Wise. Among the thirteen appendixes that under *L* contends, rightly in the main, that Sir Sidney Lee and Mr. Lucien Wolf's theory as to the presence of Jews in Shakespeare's England, is ill-founded. Some of the other appendixes might perhaps have been spared.

Leeuwarden.

J. L. CARDOZO.

William Byrd. A short account of his Life and Work. (1923).

Orlando Gibbons. A short account etc. (1925).

By EDMUND B. FELLOWES, M. A., Mus. Bac. Oxford, Mus. Doc. Dublin. Oxford, at the Clarendon Press. (6s. & 7/6 resp.)

For various reasons it is a great pleasure to me to discuss these excellent little books. In the first place it is always agreeable to speak of our art in surroundings not directly connected with it, for in this way latent interest may be awakened; next, it is the fulfilment of a duty (certainly not an uncongenial one!) to bring out the merits of their highly capable author; and lastly it yields great satisfaction to be allowed to speak once more of the fact, as little known as it is indisputable, that in the sixteenth and seventeenth centuries England held a leading position in the art and practice of music.

For really, the possession of two such men as Byrd and Gibbons (not to mention Tallis, Bull, Purcell, e.t.q.) places a nation in the front rank.

There can be no objection to discussing the two books together; they are written by the same author, and are very similar in design and execution. Fellowes has adopted the now pretty general method, applied also in that important and extensive publication '*Les Maîtres de la Musique*': he first gives a biographical essay, in which, quite rightly, he does not omit to depict the period in which the composer lived; then follows an enumeration with a critical analysis of his compositions, in which likewise everything that contributes to a clearer understanding of their genesis and development is touched upon; while lists of compositions, appendices, usually containing deeds, wills and the like, and — in the case of Gibbons — a detailed pedigree, complete the whole.

The author, entirely master of his subject, and endowed with that mixture of enthusiasm and critical sense which is the first requisite of a biographer, makes it abundantly clear how great is the significance of these two English masters. Moreover, he rouses the desire, the need to become acquainted with their music, and therein shows himself if perhaps an involuntary, yet a very powerful propagandist.

Why do we in this country never hear the great Mass by Byrd, the Madrigals and the pieces for 'Viols' by Gibbons? It is especially the last-named works, the first specimens of independent instrumental music composed in England, that deserve a revival. That we can no longer play them on the original instruments does not seem to me an insurmountable obstacle. The 'Viols' (Fr. Vielle, Ital. Viola) have been supplanted by our modern stringed instruments, on which those parts can of course be equally well performed.

When I state in conclusion that the outward appearance of these two little books is in perfect keeping with their contents (paper, type, binding, everything is first-rate!), it will be realised that this publication is an acquisition to the literature of music in general, and would form a valuable addition to any music library in particular.

The Hague.

WOUTER HUTSCHENRUYTER.

The Sacred Dance: A Study in Comparative Folklore. By W. O. E. OESTERLEY, D.D. Cambridge University Press, 1923. 8/6.

Dr. Oesterley has written a valuable book which should find many readers, not only among folklorists but among 'literary people', men (and women) of letters, in general. Dealing as criticism does, not only with thought, but with emotional reactions, it will never attain to the rank of pure science. But neither is it a job that any chance comer can turn his hand to or has a right to turn his hand to. The mere fact that one is able to formulate one's likes and dislikes — though the result will be instructive besides furnishing psychologists with matter — does not constitute a critic anymore than a fluent style constitutes an authority on language and matters linguistic, or even — a writer 'pure and simple'.

As a matter of fact it has long been recognised that in order to view a work of art *sub specie aeternitatis* it is necessary to see it with the eyes of a contemporary as well. Hence the necessity for a critic to have an adequate historical grounding. But this is not enough, and a knowledge of folklore or, to use a more ambitious term, of anthropology, is indispensable for a thorough appreciation of allusions, customs and prejudices; and of the tyranny, as often helpful as Procrustean, of slowly evolved moulds.

A most important factor in the formation of such moulds has always been the dance in general and the sacred dance in particular, whether 'ritual' or 'ecstatic', and in order to study them thoroughly Dr. Oesterley has especially drawn on the wealth of information supplied by the Old Testament. It is true that in some important instances the Old Testament is silent. 'But when a particular type of the sacred dance is not mentioned in the Old Testament it must not be supposed that it did not exist; indirect evidence is forthcoming which makes it highly probable that the reverse is the case.' (p. 9.) For this reason the author has often referred to post-biblical Jewish custom and practice, since there is every likelihood that such practices are to be regarded as traditional.

Other information is supplied by ancient Egyptian frescoes, by Greek vases on which dancing is depicted, a very favourite subject being the dancing of Maenads, by the Egyptian 'Book of the Dead' (Dr. Oesterley does not give a full bibliography; my edition of the 'Book of the Dead' is that of Wallis Budge, in three volumes, sec. ed. 1909), by the Greek and Latin classics, and — last but not least — by such works as Sir James

Frazer's, to whom Dr. Oesterley expresses his indebtedness in very warm terms, and Marett's *Threshold of Religion*, from which the author of 'The Sacred Dance' has adopted the theories concerning *Mana* or 'medicine'. There must have been a time when stones were not yet venerated, but things that move. And it is in this stage that Dr. O. would locate the origin of the sacred dance, performed in imitation of the movements of vague supernatural powers. These powers were mysterious and therefore to be feared, 'but associate yourself with them, and already you are in an indefinable way in communion with them, that is with the powers in virtue of which trees rustle and sway, and streams rush and sands shift'. It is to be supposed that more than one sceptical or merely cautious reader will hesitate to commit himself to this theory. He will point to the numerous dances in imitation of the movements of animals, to kangaroo-dances, dog-dances, cassowary-dances, etc. He may urge that as likely as not the sacred dance originated in this way, and that in fact these imitations of kangaroos etc. were so to say religious practices from the start. To myself the way in which Dr. O. meets this objection does not seem entirely convincing. He points out that 'to early man the sight of animals was probably so much in the natural order of things that there was nothing about them to strike him; in any case there was nothing supernatural or mysterious about them, nothing to be afraid about in the sense of fear inspired by the unknown'. But what about successful and unsuccessful hunts, in spite of equal skill, courage and endurance? And what about the imitative magic by means of which men tried to 'correct fortune' and to ensure an abundance of game? Even the ecstatic dance has been used for such purposes, e.g. where the shaman's soul visiting the abode of spirits forces the souls of animals roaming there at large to repair to terrestrial hunting-grounds and be killed.

It is true Dr. O. enumerates several psychological factors which, in different combinations, may have contributed to the origin of the Sacred Dance. Among them a very interesting one is the desire to 'show off', and he cites two instances of children dancing or jumping 'to please Baby Jesus'. He might also have adduced the story of the acrobat performing his tricks before the Virgin Mary, in the chapel of the convent where he had been nursed to health. The legend is to be found in Jacobus de Voragine and has been retold in modern times by a French poet, Raymond de Borrelli:

Il marcha sur les mains; il se tint sur la tête
En équilibre, et dans un aplomb merveilleux;
Fit la roue, et, traçant une courbe parfaite,
Vint retomber debout, sous les regards en fête,
Après un saut de carpe et trois sauts périlleux!

.....
Madame, disait-il, cet exercice est rude,
Plus rude qu'il ne semble et que vous ne croyez!
Pour un travail pareil il faut beaucoup d'étude.....

The important part played by dancing in the religion of ancient Israel is testified by the great number of words in Hebrew indicating dances. The normal accompaniment was (in Palestine as elsewhere) the beating of the drum and the blowing of the flute, the accompaniment of stringed instruments being a later development. But in spite of all the technical terms available it is not always possible to say, in the case of passages mentioning the dance, which kind is exactly meant. As often as not the 'dance' was a solemn procession, and the different 'steps' ranged from an almost marchlike tread to antics of the most diverse character. Tangible evidence on the subject is given by sculptured slabs from Asshurbanipal's palace, representing

a procession led by men playing harps. Each of these men has one leg raised; they are followed by women with arms uplifted, and also by children who seem to be clapping their hands. Cappadocian rock-inscriptions prove that the Hittites did similar things. The Greeks have left a wealth of evidence, both plastic and literary. And all the sacred dances which these ancient peoples practised can practically be matched from the rites of half-civilized or barbarous tribes living at the present day. Gradually such dances would lose their sacred character and become 'secular'. This fact is one more proof that the 'play-theory' of the origin of art and poetry is entirely obsolete.

WILLEM VAN DOORN.

Annual Bibliography of English Language and Literature.
Volume v, 1924. Edited for the Modern Humanities Research
Association by A. C. PAUES, PH. D. Pp. 164. Bowes & Bowes,
Cambridge, 1925. Price 6s. net.

The publication of the fifth volume of this Bibliography increases the debt of gratitude which students of English in all countries owe to the M. H. R. A., and to its indefatigable editor, Miss Paues.¹⁾ The best way of paying off this debt at least partially is of course to purchase the book instead of consulting it in a public library; but this does not seem to be sufficiently realised, or there would be no need for the acknowledgement in the Preface of a donation towards expenses. Surely six shillings for this mine of information is not a very large sum. Many would probably even like to spend another shilling on a good binding; unfortunately, only sewed copies are obtainable.

Next to its continued publication, the substantial decrease of the number of entries is a thing to rejoice at. There are 2274 of them in this volume, as against 3038 in vol. iv, and 2943 in vol. iii. I mean this in all seriousness; and I hope that vol. vi will contain even fewer. To be really serviceable, a Bibliography like this, while omitting nothing essential, should include nothing superfluous. It is especially the American contributors (there are three for the U. S. A., but only half a one for Germany!) that cast their net very wide indeed, allowing no small fry to escape through its meshes. Take e.g. 834: '*Chubb, Percivall*. Stratford-on-Avon. [Poem.] Standard, Dec. 1923, x. 136'. The poem was apparently overlooked the year before, but is now chronicled for all time in the Bibl. for 1924. But let me rather raise the larger issue whether books and articles dealing with literature generally, and not with English literature specifically, ought to be included. I will take a few titles at random (they all happen to be American), at the risk of there being one or two among them that refer to English literature for illustrative material or otherwise. 'Drama and Mankind: a Vindication and a Challenge' (480); 'The Literal Acceptance of Stage Illusion' (481); 'The Psychology of Laughter and Comedy' (483); 'The Value of Beauty and Wonder in Comedy' (485); 'The Well-Made Play Reconsidered' (488); 'The Definition of Comedy' (494); and so on *ad lib*. The mere fact that these

¹⁾ When this notice was in the press I learned that, most unfortunately, Miss Paues had been obliged to give up the editorship. The five volumes of the *Annual* will be a lasting record of her zeal for scholarship and her powers of organization. The next volume will be brought out under the editorship of Miss D. Everett, M.A., hitherto one of the English contributors. — Z.

writings are in English and deal with literature does not, to my mind, entitle them to a place in a Bibliography of English literature. The reason for their inclusion is, perhaps, that to most Englishmen and Americans literature means *English* literature; but if this be the cause, it is no excuse.

The last section, too, 'Comparative Literature', brief as it is, yet contains two entries that are out of place, not only in this section, but in the volume itself: 2246, *Carter*, The New Theatre and Cinema of Soviet Russia; and 2256, *Huizinga*, The Waning of the Middle Ages.

Apart from retrenchment, I would plead for some rearrangement with respect to a number of linguistic entries. To the average English bibliographer, 'Language' does not seem to occur as a special heading. The Times Literary Supplement cheerfully scatters books on language all over the page, pigeon-holing them as 'Literary' with an essay on Shelley, as 'Educational' with a pamphlet on the Dalton Plan, or as 'Reference' with a Debrett and Who's Who, as chance will have it. And even under Miss Paues' expert hands entries distinctly belonging to 'Language' have a way of drifting into 'Literature'. Thus e.g. 540: *Flasdieck*, Zur Charakteristik der sprachlichen Verhältnisse in Altenglischer Zeit; 541: *Glogauer*, Die Bedeutungsübergänge der Konjunktionen in der ags. Dichtersprache; 587: *Flasdieck*, Ein südost-mittelenglischer Lautwandel; 617: *Serjeantson*, The Dialect of the Earliest Complete English Prose Psalter; 651: *Kern*, De taalvormen van 't middel-englische gedicht Havelok; etc. etc.

Inaccuracies are few; I have noted only three misprints: in 228 *Jacopus* should be *Jacobus*; *Rivvallan* in 313 should be *Rivoallan*; and perhaps *Lazamon* (656) should be added. This small number is really remarkable, though one is accustomed to careful press work from English editors and printers.

There are, however, several double entries, even a triple one, some of which are probably due to oversight. As such I take those that are not shown to be intentional by cross-references; most of them are superfluous anyway. They are: 78-90; 80-104 (who supplied the latter?); 228-242; 296-733; 329-760-1006 (American!); 331-332 (331 has: See also 332; though why another almost identical entry should be necessary I fail to see); 336-374; 577-578; 591-712; 843 (De Groot, H. Hamlet)-865 (Groot, H. de Hamlet) with cross references, indeed, but what's the good?; 958-960. On the other hand, *Van Kranendonk*, De Engelsche Literatuur Sinds 1880, entered as 1341 under 'Nineteenth Century', but which deals with an even longer period of the Twentieth Century, is given no more than a back-reference on p. 127.

Two things more, and I have done with faultfinding. A suggestion that 2004-2005-2006 should have for a lemma 'Mummers' Plays' instead of 'Drama'; and a protest against the annexation of *Erasmus*, *Desiderius*, to the domain of English literature.

R. W. ZANDVOORT.

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[Continuation in the next number.]

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Revue de Littérature Comparée. V, 4. Oct.-Déc. 1925. Includes: C. Looten, Chaucer et Dante. — J. Aynard, Comment définir le romantisme. — Reviews, incl. A. M. Kielen on P. Yvon, Horace Walpole as Poet.

Revue Anglo-Américaine. II, 6. Août 1925. C. Cestre; L'œuvre poétique d'Amy Lowell. — F. C. Danchin, Le "Nouveau Shakespeare". — D. Saurat, Les sources anglaises de la pensée de Milton: Robert Fludd (1574-1637). — P. Descamps, Les origines intellectuelles du féminisme anglo-saxon. — III, 1. Oct. 1925. C. Cestre, Comment Tocqueville a vu et prévu le mouvement intellectuel aux États-Unis. — Longworth Chambrun, Shakespeare, Southampton et la conjuration d'Essex. — G. Lafourcade, *Atalanta in Calydon*. Le Manuscrit, les Sources. I. — F. C. Danchin, La mort de Christopher Marlowe. — Notes et Documents. — Livres [Reviews, including one by L. Cazamian of de Maar's *History of Modern English Romanticism*, I. "Mais aura-t-il la vagueur d'étreinte que suppose un pareil sujet? Ce premier volume ne nous permet guère de l'espérer... L'œuvre de M. de Maar ne peut se réaliser sans faire à l'étude parallèle du devenir psychologique, et du milieu humain, une place très considérable. Or, il ne semble pas en avoir le moins du monde l'intention... Le corps de ce premier volume est un catalogue de faits littéraires; utile certes, en partie neuf, et malgré certaines particularités de vision, élargissant heureusement notre connaissance; mais qui nous apporte les matériaux d'une histoire, non cette histoire même. — Du moins l'érudition de M. de Maar est-elle remarquable... Nous ne sommes point sûr, quant à nous, que l'accent mis ici génériquement sur Croxall et John Philips ne soit point exagéré, ni que cet inventaire tout entier ne souffre pas d'un véritable défaut d'optique..."]

Anglia. IL. = N. F. XXXVII, 1925, 2. Includes: F. C. Steiner mayr, Der Werdegang von John Galsworthys Welt- und Kunstanschauung. — Appellmann, Longfellow's *Evangeline* und Tegnér's *Frithiof-Saga*. — Hugo Lange, Neue Beiträge zu einer endgültigen Lösung der Legendenprologfrage bei Chaucer. — Alfred Stern, Ein Briefwechsel Hobhouses und Stratford Cannings betreffend das Denkmal Byrons. — Otto B. Schlutter, Weitere Beiträge zur altenglischen Wortforschung.

Beiblatt zur Anglia. 36, 2. Febr. 1925. Förster on Bergen's edition of Lydgate's *Fall of Princes*. — Mitchell on Krapp, The Pronunciation of Standard English in America. — Kruisinga on Palmer, A Grammar of Spoken English, on a strictly phonetic basis. — Huscher on Liptzin, Shelley in Germany. — Ellinger on Wendt, Englische Grammatik für Oberklassen. — Continuation of the discussion on "Rule Britannia" by Marcus. — Id. 36, 3. March 1925. Reviews. A note by Augusta Björling, on the use of the prop-word *one* with the article, demonstrative, possessive, or genitive preceding immediately (without an adjective) in Early Modern English bible-translations. — Marcus concludes his article on the origin of *Rule Britannia*. — Id. 36, 4. Reviews. Notes, by Holthausen on 'Das Altenglische gedicht auf Wilhelm den Eroberer'; Peacock, on the Wakefield Mysteries; and Funk, On Galsworthy's play *The Forest*. The reviews of schoolbooks include a note on *England in the Nineteenth Century* (Vol. I.) by Kruisinga and Geyl. — [36, 5 & 6, see our August Bibliography.] — 36, 7. July 1925. Includes F. Holthausen, *Anglosaxonica minora*. — F. J. Sailer, R. Browning, *My Last Duchess*. — 36, 7. August 1925. Reviews, including an account of Harold Palmer's *Grammar of Spoken English* from a pedagogical point of view. — Also a new contribution to the *Studien zur mittellenglischen grammatik* by Flasdieck. — 39, 9. September 1925. Reviews, including Kruisinga, Handbook of Present-Day English I (*English Sounds*) 4th edition, and Barnauw, Echoes of the Pilgrim Fathers' Speech, by Flasdieck. — Also an article by Ekwall, Ablaut in Flussnamen; and an answer by Miss Björling to Jespersen's note in an earlier number.

Englische Studien. LIX, 3. August 1925. P. H. Reaney, One certain phonological features of the dialect of London in the twelfth century. — R. E. Zachrison, Notes on the Essex dialect and the origin of vulgar London speech. — K. Arns, Das amerikanische Bühnendrama. — Reviews. — Notes and News.

Germ.-Rom. Monatschrift. XIII, 7/8. July-August 1925. Includes S. Singer, Karolingische Renaissance II. — H. Grimme, Neuhocho Deutsche Sprachmelodik als Grundlage der syntax I. — E. Schäfer, Shakespeare und das Domestic-Drama II.

Herrigs Archiv. 149, 1/2. October 1925. Includes H. Marcus, Goldsmith über Deutschland I. — A. B. Modersohn, Cicero im englischen geistesleben des 16. Jahrhunderts I. — Notes and reviews. — Bibliography.

Literaturblatt für Germ. und Rom. Philologie. 46, 9/10. September-October 1925. Includes Golther on Schröder, Germanentum und Hellenismus; on Brown, The Grail and the English Sir Perceval; and on Kalff, De sage van den Vliegende Hollander. — Flasdieck on 'The Year's Work in English Studies', and on Borowski, Lautdubletten in Ae. — Bibliography.

Zeitschrift für französischen und englischen Unterricht. XXIV, 1925, 1. Includes Walter Gerlach, Lorenz Morsbach zum Gruss! [Zu seinem 75. geburtstage am 6. Januar 1925]. — Hermann Ulrich, Volksetymologisches im Englischen [II. End.] [I, see id. Vol. XXIII, 1924, 4]. — Max Förster, Englisch als erste Fremdsprache. — Gustaf Humpf on Philip Aronstein, Englische Stilistik. — Id. 2. Kurt Böhm, Der Humor bei A. Daudet in den Tartaringeschichten und bei Dickens in den Pickwickiern I. — Karl Arns, Moderne Amerikanische Dichter. — Elisabeth Bernard, Aussichten für einen Studienaufenthalt in England. — Berta Deventer, Kurse zur Englandkunde in Breslau.

Deutsche Vierteljahrsschrift für Literaturwissenschaft und Geistesgeschichte. III, 1925, 2. Includes Hans Hecht, Wege neuerer Literaturforschung.

Euphoriön. XXVII, 1925, 2. Includes Josef Wihan on Walter F. Schirmer, Der englische Roman der neuesten Zeit. Heidelberg: Winter 1923. — Josef Wihan on Lorenz Morsbach, Der Weg zu Shakespeare und das Hamlet-Drama. Eine Umkehr. Halle a. S.: Niemeyer 1922.

Die Literatur. Formerly: **Das literarische Echo.** XXVII, 1925, 6. Includes Max Meyerfeld, William Archer. — Id. 9. A. Busse, Amerikanischer Brief.

Deutsche Rundschau. LI, 1925, 8, 9. Includes R. Herdman Pender, Die moderne englische Literatur. Ein Überblick, I, II.

Das Inselschiff. VI, 1925, 2. Includes Bruno E. Werner, Venus und Adonis. Beitrag zur stilgeschichtlichen Betrachtung Shakespeares.

Jeseburun. XII, 1925, 1/2. Includes Arnim Blau, Die Gestalt des Juden Shylock. Eine Entgegnung.

Amerikanische Stimmen. I, 1925, 4. Includes H. C. Harwood, Die Romane des Jahres 1924 und ihre Leser.

Moderna Språk. 19, 1/2. Febr. 1925. Includes contributions to German grammar by N. O. Heinertz. — A note on the use of *some* as an intensifier in English and American by the same. — Reviews. — Id. 19, 3. March. Includes: 'Svenska Akademien', by A. Malmstedt (on the pronunciation of the word *akademi* and other Latin loan-words in Swedish). — Strödda anmärkningar till engelska syntaxen II, by Arvid Smith. [As few of our readers have access to the periodical or to articles in Swedish, we will shortly mention the upshot of these 'stray notes'. No. 1 points out that a sentence like *It is a happy mother who has such things to record* is essentially different from one with the emphasizing *it is* (e.g. *It is not usually the wife who decides where to live*). Six more quotations of the same sentence-type follow. No. 2 illustrates the use of *some* in sentences whose meaning is negative (*A play isn't something you read*). No. 3 gives quotations showing pre-position of attributive adjuncts of measure accompanying an adjective (*a five-mile long rapid*). No. 4 and 5 illustrate the type *I was the first to come* and a sentence with *rather than* and a finite verb (*Some of us are old enough . . . to have eagerly read books about the missionary (Livingstone) who opened up new fields rather than developed old ones* (The Schoolworld 1913). No. 6 illustrates some cases of a prepositional accusative with infinitive with another preposition than *for*; the author truly observes that the sentences are not less interesting for being possibly 'slips of the pen'. No. 7 is on *to do* as an adjective-equivalent (attributive and predicative). Some further notes show also opening a sentence, cases of the wordorder *a too brief introduction*, and of attributive adverbs in the order of this quotation: *lighted up by here and there a sandbank*. The last note (no. 12) gives a number of quotations with *will* and *would*. Different types seem to be mixed up here; the first six are cases of *will* in dependent questions. Some at least of the others seem to be cases of headclauses reporting the thoughts of the person discussed.] — Reviews of schoolbooks. — The April and May numbers (4 and 5) contain papers in modern languages for the final examinations in secondary schools. It strikes the Dutch reader that foreigners (a German, a Frenchman, and an Englishman) play a leading part in the examination; it is a thing unheard of in our own country.

Litteris. II, 2. Sept. 1925. Includes: Collinson on Funke, Innere Sprachform. Eine Einführung in A. Marty's Sprachphilosophie. — Fehr on Killen, Le roman terrifiant ou roman noir de Walpole à Anne Radcliffe et son influence sur la littérature française jusqu'en 1840. — Bréhier on Contemporary British philosophy, ed. J. H. Muirhead. — Toffanin on Van Tieghem, Le Prérromantisme — études d'histoire littéraire européenne.